UNIVERSITY OF ALBERTA LIBRARY
0 0001 6762 734

ORGAN 207.

Ex libris
universitatis
albertaensis

Digitized by the Internet Archive
in 2026 with funding from
University of Alberta Library

https://archive.org/details/birch_207ob

The Organists Journal,

Containing a

Selection of Pieces for the

ORGAN,

suitable to the Service of the **Church** extracted from the Works of the following great Masters,

Pergolese, Corelli, Handel, Avison, Stanley, Boyce, Green,

KEBLE, HAYDN, MOZART &c &c

with some Pieces **Composed** by the Editor

ROBERT BRODERIP.

---

to which are added some remarks on this species of Church Music together with directions for the right manner of performing it.

London. Printed & Sold by Preston, at his Wholesale Warehouses 71 Dean St. Soho.

Price 1 11 6 (late of the Strand)

123
132

To the Reverend

JOSEPH ATWELL SMALL D.D.

The following WORK *is humbly inscribed*
As a tribute of Respect and Esteem
by his obliged
and obedient Servant

Robert Broderip

Bristol

PREFACE

It hath been frequently and justly remarked that the Pieces which the generality of our Organists perform as Voluntaries, are calculated more for the Chamber or Theatre than the Church: and it has often been suggested that a reform in this part of the Church Service, would be a very desirable object.

The design of the following Work is to attempt such a reformation, by a selection from those Masters whose compositions are so admirably adapted to the purpose; and in the prosecution of the Undertaking, every exertion will be used by the Editor and Publishers to make it answer the purpose for which it is intended.

LIBRARY
UNIVERSITY OF ALBERTA

TO PERFORMERS ON THE ORGAN.

THE admiſſion of inſtrumental muſic into the worſhip of Almighty God, is of great antiquity. Sacred Writ informs us, that not only the human voice, but various inſtruments of muſic alſo were employed by David, and the ſucceeding kings of Iſrael in the temple ſervice.

Many other inſtances might be adduced of its application to religious purpoſes in the early ages of the world; but, as my obſervations will be confined to the Organ, I ſhall commence my remarks at the period when the introduction of that noble inſtrument into our Churches gave riſe to a ſpecies of performance more dignified, and better adapted to Divine Service, than that which we may reaſonably ſuppoſe was produced by the Harp, Sacbut, Pſaltry, Dulcimer, and loud Cymbals of antiquity.

It is uncertain at what time Organs were firſt applied to ſacred purpoſes. Some writers inform us, that they became common in Italy, Germany, as well as in England, in the courſe of the tenth century, and that they had then obtained admiſſion into the convents throughout Europe. We may conclude, however, that they were pretty general in our Abbeys and Cathedrals towards the end of the fourteenth century, as Chaucer, in his tale of the Cock and the Fox, ſpeaking of his hero *Chaunticlere*, tells us, that—

> " His vois was merrier than the *Orgon*
> " On maſſe days, that in the Churches gon."

Edward the ſixth granted a ſalary of £.20 a year to Wm. Beton, Organ builder; and, in the muſic eſtabliſhment of Elizabeth, we find a ſimilar grant, and indeed, from the pieces compoſed for this inſtrument by Dr. Bull and others in this reign, we may conclude, that the Organ was in great favour as well as in an improved ſtate.

In the reign of Charles the Firſt, the Organ ſeems to have arrived at a ſtill greater degree of perfection, and the expence of building a large inſtrument was conſiderable. Mace, in his *Muſick's Monument*, ſpeaking of the Pſalm ſinging in the cathedral at York, during the ſiege of that city in the grand rebellion in the year 1644, ſays, in his uſual quaint manner, "Now here you muſt take notice, that they had then a *cuſtom* in that church (which I hear not of in any other *Cathedral*, which was) that always before the *ſermon*, the *whole congregation ſang a pſalm*, together with the Choir and the Organ; and you muſt alſo know, that there was then a moſt *excellent, large, plump, luſty, full-ſpeaking Organ*, which coſt (as I am credibly informed) a thouſand pounds."

During the reign of republican fanaticiſm, Cathedral ſervice was ſuppreſſed, Organs removed, organiſts diſmiſſed, and every thing ſolemn, ornamental, and inviting, baniſhed from the houſe of God.

After the reſtoration, the heads of the Church ſet about eſtabliſhing the Cathedral ſervice, but there was a greater difficulty in procuring Organs upon ſhort notice, than of finding muſicians to perform. Dallans, Looſemore of Exeter, Thamar of Peterborough, and Preſton of York, were the only tolerable Organ builders that could be found in the whole kingdom. The ſcarcity of workmen for the immediate ſupply of Cathedrals and Pariſh Churches with Organs, occaſioned the offering of premiums to invite foreign builders of known abilities to ſettle among us, and the premiums thus offered brought over the two celebrated workmen Smith and Harris. The arrival of theſe eminent artiſts, and their ſubſequent exertions in the execution of their undertakings, brought the organ to a degree of perfection it had never before attained in this kingdom.

" BERNARD SCHIMDT, as the Germans write the name, brought over with him from Germany, of which country he was a native, two nephews, Gerard and Bernard, his aſſiſtants; and to diſtinguiſh him from theſe, as well as to expreſs the reverence due to his abilities, which placed him at the head of his profeſſion, he was called FATHER SMITH. The firſt Organ he engaged to build for this country, was for the Royal Chapel, at Whitehall, which being haſtily put together, did not quite fulfill the expectations of thoſe who were able to judge of its excellence. An Organ is ſo operoſe, complicated, and comprehenſive a piece of mechaniſm, that to render it complete in tone, touch, variety, and power, excluſive of the external beauty and majeſty of its form and appearance, is, perhaps, one of the greateſt efforts of human ingenuity and contrivance. It was probably, from ſome ſuch early failure, that this admirable workman determined never to engage to build an Organ upon ſhort notice, nor for ſuch a price as would oblige him to deliver it in a ſtate of leſs perfection than he wiſhed. And I have been aſſured by Snetzler, and by the immediate deſcendants of thoſe who have converſed with Father Smith, and ſeen his work, that he was ſo particularly careful in the choice of his wood, as never to uſe any that had the leaſt knot or flaw in it, and ſo tender of his reputation, as never to waſte his time in trying to mend a bad pipe, either of wood or metal; ſo that when he came to voice a pipe, if it had any radical defect, he inſtantly threw it away, and made another. This, in a great meaſure, accounts for the equality and ſweetneſs of his ſtops, as well as the ſoundneſs of his pipes, to this day.

Smith had not been many months here, before HARRIS arrived from France, with his ſon *René Renatus*, an ingenious and active young man, to whom he had confided all the ſecrets of his art. However they met with but little encouragement at firſt, as Dallans and Smith had the chief buſineſs of the kingdom; but upon the deceaſe of Dallans, who died while he was building an Organ for the old Church at Greenwich, 1672, and of the elder Harris, who did not long ſurvive him, the younger became a very formidable rival to Smith.

The contention between theſe two eminent artiſts at the time of erecting the admirable Organ which ſtill ſtands in the Temple-Church, was carried on with ſuch ſpirit, not to ſay violence, as, perhaps, never happened before, or ſince, on a ſimilar occaſion.

About the latter end of King Charles the Second's reign, the maſter of the Temple and the benchers being determined to have as complete an Organ erected in their Church as poſſible, received propoſals from both theſe eminent artiſts, backed by the recommendation of ſuch an equal number of powerful friends and celebrated organiſts, that they were unable to determine among themſelves which to employ. They, therefore, told the candidates, if each of them would erect an Organ, in different parts of the Church, they would retain that which, in the greateſt number of excellences, ſhould be allowed to deſerve the preference.

Smith

2742604

Smith and Harris agreeing to this propoſal, in about eight or nine months, each had, with the utmoſt exertion of his abilities, an inſtrument ready for trial. Dr. Tudway living at the time, the intimate acquaintance of both, ſays, that Dr. Blow and Purcell, then in their prime, performed on Father Smith's Organ, on appointed days, and diſplayed its excellence, and, till the other was heard, every one believed that this muſt be choſen.

Harris employed M. Lully, organiſt to Queen Catherine, a very eminent maſter, to touch his Organ, which brought it into favour; and thus they continued vying with each other, for near a twelvemonth. At length, Harris challenged Father Smith to make additional reed ſtops in a given time; theſe were the vox-humana, cromorne, or ſoft horn, the double courtel, or double baſſoon, and ſome others.

The ſtops which were newly invented, or, at leaſt, new to Engliſh ears, gave great delight to the crouds who attended the trials; and the imitations were ſo exact and pleaſing on both ſides, that it was difficult to determine who had beſt ſucceeded. At length, the deciſion was left to Lord Chief Juſtice Jefferies, afterwards King James the Second's pliant Chancellor, who was of that ſociety, and he terminated the controverſy in favour of Father Smith: ſo that Harris's Organ was taken away without loſs of reputation, having long pleaſed and puzzled better judges than Jefferies."* After Harris's Organ was rejected at the Temple, part of it was erected at St. Andrews, Holborn, and part in the Cathedral of Chriſt Church, Dublin.

It being faſhionable to erect Organs in the principal Pariſh Churches of London towards the end of the ſixteenth century, Harris built more in proportion than Smith, and among others the Organ at St. Mary Ax, St. Brides, and St. Lawrence, near Guildhall, are thought very excellent.

In conſequence of the great reputation Father Smith had acquired, he was employed to build the Organ which now ſtands in St. Paul's Cathedral, and it is an inſtrument in every reſpect worthy of that beautiful and ſtupendous ſtructure. At Oxford, he built the Organ at Chriſt Church and St. Mary's: at Cambridge, that of Trinity College; and in London, thoſe of St. Margaret, Weſtminſter; St. Mary's at Hill; St. Clement Danes; and others, all excellent.

Smith and Harris were ſucceeded by Schrieder (who built the Organ for St. Martin's-in-the-Fields, which King George the Firſt preſented to the Church upon his being made Church-warden of the pariſh ſoon after his arrival in England;) Schwarbrook, another German, with Byfield, † Bridge, and Jordan: theſe were followed by Snetzler, whoſe abilities brought him into very extenſive buſineſs; after him came Green, an Engliſhman, and an excellent artiſt; at preſent England, and the Grays of London, and Seede of Briſtol, are deſervedly in poſſeſſion of the public favour.

"In the reign of Henry and his daughter Mary, when the Roman catholic religion prevailed, the Organ, in convents, was uſually played by monks; and in Cathedrals and collegiate Churches and Chapels, by the canons, and others of the prieſthood. The firſt lay organiſts of the Chapel Royal, upon record, were Dr. Tye, Blithman, the maſter of Dr. Bull, Tallis, and Bird; ‡ all during the reign of Queen Elizabeth."§

* Burney's Hiſt. Mus. Vol. III. p. 436, 437, and 438.

† Byfield, in conjuction with Harris, built the Organ at St. Thomas, St. James, and St. Mary, Redcliff, in Briſtol; the latter is generally allowed to be one of the beſt inſtruments in the kingdom.

‡ Tallis and Bird procured a patent from Queen Elizabeth, empowering them to poſſeſs the excluſive privilege of printing and vending all muſical compoſitions, whether for the Church or chamber, as well as the ſale of ruled muſic paper, for the term of twenty-one years.

§ Burney's Hiſt. Mus. Vol. III. p. 71.

Thomas Morley, was one of the gentlemen of Queen Elizabeth's Chapel. He acquired great celebrity by his treatiſe, entitled, "*A Plaine and Eaſie* Introduction to *Practical Muſicke*."

Dr. Bull was a diſtinguiſhed performer on the Organ. In the year 1591, he was appointed organiſt of Queen Elizabeth's Chapel, and by her majeſty's recommendation he obtained the appointment of muſic profeſſor to Greſham College, on its firſt eſtabliſhment in the year 1596. After the deceaſe of Queen Elizabeth, he was appointed organiſt to King James. In 1607, he reſigned his profeſſorſhip of Greſham College. In 1613, he quitted England, and entered into the ſervice of the Archduke, in the Netherlands. He afterwards ſettled at Lubeck, and, it is ſuppoſed, died there about 1622. His compoſitions evince, that he poſſeſſed a very ſuperior power of execution on the Organ.

John Munday, bachelor of muſic, and one of the organiſts of Queen Elizabeth's free Chapel of Windſor, was an able performer on the Organ and Virginal, as is manifeſted by his compoſitions for thoſe inſtruments.

Elway Bevin was organiſt of the Cathedral at Briſtol, and, in 1605, was admitted gentleman extraordinary of the Royal Chapels to King James the Firſt.

Orlando Gibbons was appointed organiſt of the Royal Chapels to King James the Firſt, in 1604: he was a ſkillful muſician, and was diſtinguiſhed for his genius and profeſſional knowledge.

Edward Gibbons, the brother of Orlando, was organiſt of the Cathedral at Briſtol. He was diſtinguiſhed for his loyalty to King Charles the Firſt, by aſſiſting him with one thouſand pounds in the time of the civil war; for which ſervice he was ſeverely treated by the victorious party, who deprived him of a conſiderable eſtate. He was more than fourſcore years old when this misfortune happened to him.

Dr. Chriſtopher Gibbons, the ſon of Orlando, was organiſt of the Royal Chapels, and one of the band of muſicians to King Charles the Second. He was alſo organiſt and maſter of the choriſters to the collegiate Church of St. Peter, Weſtminſter.

William Child was organiſt of St. George's Chapel, Windſor, and of the Royal Chapels in the reign of Charles the Firſt, Charles the Second, William and Mary, and was alſo one of the king's band of muſicians.

Benjamin Rogers commenced Bachelor in Muſic by virtue of a mandate from Oliver Cromwell. About the time of the reſtoration, he was choſen organiſt of Eton College, which preferment he left, on being appointed to the ſame employ at Magdalen-College, Oxford. Upon the opening of the new Theatre there, in 1669, he was created Doctor in Muſic.

Henry Laws was admitted a gentleman of the Chapel Royal in 1625: he lived till the year 1662, and became organiſt to King Charles the Second at the Reſtoration.

Adrian Batten, was organiſt, and vicar-choral of the Cathedral Church of St. Paul, London, in the reigns of King Charles the Firſt and Second.

Michael Wiſe was appointed organiſt of Saliſbury Cathedral in 1668; he died at Saliſbury in Auguſt, 1687.

John Blow became organiſt of the Royal Chapels, March the 16th, 1673. He had the degree of Doctor in Muſic conferred on him by Archbiſhop Sancroft. In 1693, he was choſen organiſt of the Collegiate Church of St. Peter, Weſtminſter; and when the place of compoſer to the Royal Chapels was firſt eſtabliſhed, in 1699; he was appointed to it.

Henry Purcell was preferred to the appointment of organiſt of the Royal Chapel, in 1682. He was alſo organiſt of St. Peter's, Weſtminſter, which place he

he reſigned in 1693. He died in 1695, aged 37. " He poſſeſſed a genius ſuperior to any of his predeceſſors, together with a depth of muſical knowledge not inferior to the moſt learned of them."*

Jeremiah Clarke was educated in the Chapel Royal, under Dr. Blow, who, in 1693, reſigned in his favour the place of maſter of the children and almoner of St. Paul's, of which Cathedral Clarke was alſo appointed organiſt ſoon after. In 1700, Dr. Blow and his pupil were appointed gentlemen extraordinary in the King's Chapel; and in 1704, on the death of Mr. F. Piggot, they were jointly admitted to the place of organiſt of the ſame.

Clarke put a melancholy period to his exiſtence in July, 1707.

John Goldwin, or Golding, received his muſical education of Dr. Child; and ſucceeded him as organiſt of the free Chapel of St. George, at Windſor, 1697. He died in the year 1719.

William Croft was educated in the Chapel Royal under Dr. Blow. After quitting the Chapel in conſequence of the loſs of his treble voice, he was elected to the place of organiſt of St. Annes, Weſtminſter. In 1700, he was admitted a gentleman extraordinary of the Chapel Royal; and in 1707, upon the demiſe of J. Clarke, he was appointed joint organiſt with Dr. Blow, at whoſe demiſe he obtained the whole place of organiſt, and was alſo appointed maſter of the children and compoſer of the Chapel Royal, as well as to the place of organiſt of Weſtminſter Abbey. He was but thirty-one years of age when he poſſeſſed all theſe appointments. In 1711, he reſigned his place of organiſt of St. Anne's Church in favour of Mr. Iſham; and in 1715, he was honoured with the degree of Doctor of Muſic in the univerſity of Oxford. He died in Auguſt, 1727, in the fiftieth year of his age.

John Weldon learned the rudiments of muſic of Mr. J. Porter, organiſt, of Eton College, and afterwards received inſtructions from Purcell. He was, for ſome time, organiſt of New-College, Oxon. In 1701, he was appointed a gentleman extraordinary of the Royal Chapel; and, in 1708, ſucceeded Dr. Blow, as one of his majeſty's organiſts. In 1715, upon the eſtabliſhment of a ſecond compoſer's place in the King's Chapel, Weldon was the firſt who filled that ſtation. He was, likewiſe, organiſt of St. Bride's Church, in Fleet-Street, and of St. Martin's-in-the-Fields.

Maurice Green was brought up in the choir of St. Paul, and, when his voice broke, was bound apprentice to Brind, the organiſt of that Cathedral. He was early noticed as an elegant organ player, and obtained the place of organiſt of St. Dunſtan's in the Weſt before he was twenty years of age. In 1717, on the death of D. Purcell, he was, likewiſe, elected organiſt of St. Andrew's, Holborn; but the next year his maſter dying, Greene was appointed his ſucceſſor by the dean and chapter of St. Paul's; upon which event, he quitted both *the places he had previouſly held.* In 1726, on the death of Dr. Croft, he was appointed organiſt and compoſer to the Chapel Royal; and in 1735, maſter of his majeſty's band. In 1730, the degree of Doctor in Muſic was conferred upon him at Cambridge; he was alſo appointed muſic profeſſor in the ſame univerſity, in the room of Dr. Tudway. Dr. Greene died in 1755.

John Travers, brought up in St. George's Chapel, at Windſor, and afterwards bound apprentice to Dr. Greene, was, about the year 1730, elected organiſt of St. Paul's, Coyent-Garden; and, in 1737, ſucceeded Jonathan Martin as one of the organiſts of the King's Chapel.

* See Boyce's Account of Authors prefixed to the Second Volume of his Selections of Ancient Church Muſic.

William Boyce was a diſciple of Dr. Greene. He was firſt preferred to the place of organiſt of Oxford Chapel, in 1734: and, in 1736, upon the death of Weldon he was appointed organiſt and compoſer in the Chapel Royal, he was alſo elected organiſt of St. Michael's, Cornhill, vacated by the reſignation of Kelway, who ſucceeded Weldon at the Organ of St. Martin's-in-the-Fields. In 1749, he ſet the ode, written by the late Rev. Mr. Maſon, for the inſtallation of the Duke of Newcaſtle, as chancellor of the Univerſity of Cambridge, at which time he was honoured with the degree of Doctor in Muſic by that Univerſity. In 1755, he ſucceeded Dr. Greene as maſter of his majeſty's band. He died in 1779. His ſucceſſor, at the Chapel Royal, was Mr. Dupuis; and Mr. Stanley filled his place as maſter of his majeſty's band.

Dr. Boyce was a ſound muſician, as well as an able and ſucceſsful inſtructor; and our choral ſervice is greatly indebted to him for his valuable, and correct edition of Cathedral muſic.

John Stanley, B.M. was born 1713. At two years old, he loſt his ſight by falling on a marble hearth, with a china baſon in his hand. At the age of ſeven, he firſt began to learn muſic, as an art that was likely to amuſe him, of Mr. Reading, organiſt, of Hackney; but his progreſs was ſo rapid, that his father reſolved to make it his profeſſion, and, with this view, placed him with Dr. Greene, under whom he ſtudied with an aſtoniſhing degree of diligence and ſucceſs. At eleven years of age, he obtained the place of organiſt of All-Hallows, Bread-Street; and, in 1726, at the age of thirteen, was elected organiſt of St. Andrew's, Holborn, in preference to a great number of candidates. In 1734, the benchers of the honourable ſociety of the Inner Temple elected him one of their organiſts. The two latter places he retained 'till the time of his death. Stanley was an active man in every branch of his art; he was a neat, pleaſing, and accurate performer; a natural and agreeable compoſer; a patient and intelligent teacher. Upon the death of this ingenious and worthy profeſſor, Mr. now Sir William Parſons, ſucceeded him as maſter of the king's band.

Dr. Nares was a ſtudious muſician, and had diſtinguiſhed himſelf as an organ player at York, before his advancement to the Chapel Royal in 1758, when he ſucceeded Travers. On the death of Bernard Gates, he was likewiſe appointed maſter of the children; and in both theſe capacities he acquitted himſelf with great diligence and attention. Dr. Nares dying in 1783, was ſucceeded in the Chapel Royal by Dr. Arnold, and, as maſter of the children, by Dr. Ayrton.

Thomas Roſeingrave was the ſon of Daniel Roſeingrave, who, having been brought up in the King's Chapel at the ſame time as Purcell, was firſt promoted to the place of organiſt of Saliſbury Cathedral, and afterwards of St. Patrick's, Dublin. Daniel had two ſons, one of them, Ralph, ſucceeded his father at St. Patrick's; the other, Thomas, being regarded as a young man of uncommon diſpoſitions for the Study of his art, was honored by the chapter of St. Patrick's with a penſion, to enable him to travel for improvement; and about the year 1710, he went to Italy. Being arrived at Venice, in his way to Rome, he became intimately acquainted with Domenico Scarlatti, whom he followed to Rome and Naples, and hardly ever quitted him while he remained in Italy. On his return to England, he was in the year 1726, elected organiſt of St. George's, Hanover-Square. His election to this place was attended with very honourable circumſtances. The pariſhioners, conſiſting chiefly of perſons of rank and fortune, being deſirous of having a good organiſt, and unwilling to truſt to their own judgment, requeſted Mr. Handel, Dr. Pepuſch, Dr. Greene, and Mr. Galliard, to hear the competitors play, and determine their degree of merit. Each candidate was allowed half-an-hour of *free-agency*, and then required to play extempore on ſubjects given by the judges.

judges. Roſeingrave treated the ſubjects given with ſo much ſcience and dexterity, that the judges were unanimous in declaring him the victorious candidate. Although Roſeingrave was a great extempore fughiſt, it muſt be confeſſed that his harmony was crude, and his modulation extravagant, which indeed his printed compoſitions imply.*

About the year 1737, on account of frequent inſanity, he was ſuperſeded at St. George's Church by the late Mr. Keeble, an excellent performer on the Organ, and an admirable compoſer for that inſtrument; he was, likewiſe, an intelligent teacher, and a worthy man, who, during the life of Roſeingrave, divided with him the ſalary.

Joſeph Kelway was organiſt of St. Martin's-in the-Fields. His manner of playing the Organ was ſo maſterly and attractive, that it frequently drew the firſt muſicians in London to that Church to hear his performance; and Handel has been often ſeen among them.

Dr. John Worgan was organiſt of St. Mary Axe, St. Botolph's, Aldgate, and St. John's, Bedford-Road; he was a learned and maſterly performer in general, but he particularly excelled in fugues, which he uſually prefaced with a movement in the ſtile of Paleſtrina.

Maghus, Gladwin, J. James, Dr. Cooke, and Mr. Battiſhill were alſo in high eſtimation as organiſts.

The names of Aviſon of Newcaſtle, Morley of Briſtol, Chilcott of Bath, Broderip of Wells, and E. Broderip of Briſtol, ſhould not be forgotten; the latter, indeed, acquired a brilliancy of execution which few poſſeſs, nor was he leſs diſtinguiſhed for correctneſs of harmony and fertility of invention in his extemporaneous performances.

The number of ſkilful organiſts now exiſting is ſo great, that the bare enumeration of them would far exceed the limits of this ſketch of the hiſtory of our Organs and organiſts; and where ſo many excel, to particulariſe would be equally unjuſt and invidious. I muſt, therefore, content myſelf with remarking, generally, that keyed inſtruments were never in the hands of more able performers than at preſent.

Dr. Buſby, in his Dictionary of Muſic, ſays, "A voluntary is an extempore performance upon, or a compoſition written for, the Organ, and ſerving to embelliſh divine ſervice. This ſpecies of muſic, though neceſſarily limited to a gravity and ſolemnity of ſtyle, admits of conſiderable variety. The change, order, and number of its movements, have never been ſettled by any law deduced from the authority of particular example, or uſage, conſequently much is left to the fancy, taſte, and judgment, of the compoſer; and if, in the aggregate, he preſerve a ſufficient degree of dignity, ſerioufneſs, and ſcience, not admitting any lighter ideas, or paſſages, than are calculated to relieve the more ſolemn parts, he may be ſaid to keep within the pale preſcribed by the ſacred uſe for which the Organ is ſo truly fitted and deſigned."

It was almoſt the invariable cuſtom of the organiſts of the laſt century, and ſo it is with many at the preſent time, to confine the voluntary to their own extemporaneous ideas; but without undervaluing this ſpecies of performance, or depreciating the merits of thoſe who excel therein; it muſt be confeſſed, that well digeſted compoſitions are better calculated for the ſervice of the Church, than the crude effuſions of unreſtrained fancy.

* Burney's Hiſt. Mus. Vol. IV. p. 263, 264, and 265.

This work was undertaken with the view of furniſhing the organiſt with a collection of pieces adapted to the ſolemnity of divine ſervice; and it is hoped, that the adoption of it in our Churches will remove the many objections which have been made to this part of public worſhip.

The following extract from the ſermon preached by the Rev. William Parker, at the anniverſary meeting of the three choirs of Glouceſter, Worceſter, and Hereford, in the Cathedral Church of Hereford, September 12th, 1753, will convey a better idea of the manner of performing this part of divine ſervice, than any words of mine can poſſibly do.

"Let the ſacred muſician avoid all ſuch levity of notes, as may tend to excite levity of ideas before the awful preſence of the King of Kings.

Let the performer, and the hearer, only bring with them into the Houſe of God, ſentiments becoming that place, a ſenſe of the Divine Majeſty, who is preſent there, to ſee, and to hear, and to perceive, what they do, and ſpeak, and think; and then the former will be ſufficiently guarded againſt all ſuch ſeries of notes, as may proclaim levity, the minds of the latter will be raiſed above it.

The ſcale of harmony ſupplies muſic enough that is grave, and ſolemn, and majeſtic, becoming the Temple of the Lord of Hoſts, adapted to raiſe, and to encourage all the affections required, or all the reſolutions to be confirmed in that Houſe. And the able, and judicious performer will not be deficient, either in ſtore, or choice of notes, that have a proper tendency: let him only endeavour to raiſe in himſelf that flame of devotion, and to feel that holy warmth of love within his own ſoul, which his duty requires him to communicate; and he need not fear but he will be ſucceſsful in his office. If he is willing that I ſhould penitently weep, he muſt himſelf be mournful; if he would have me contrite, he muſt himſelf be *lowly, and broken in ſpirit:* if he would exalt mine ideas to heavenly things, he muſt elevate his own; and himſelf aſcend to Heaven in thought. For ſympathetic nature will compel me *to rejoice with the* harmony of *him that doth rejoice, and to weep with him that weepeth.*"

ROBERT BRODERIP,

Briſtol, July 1ſt, 1802.

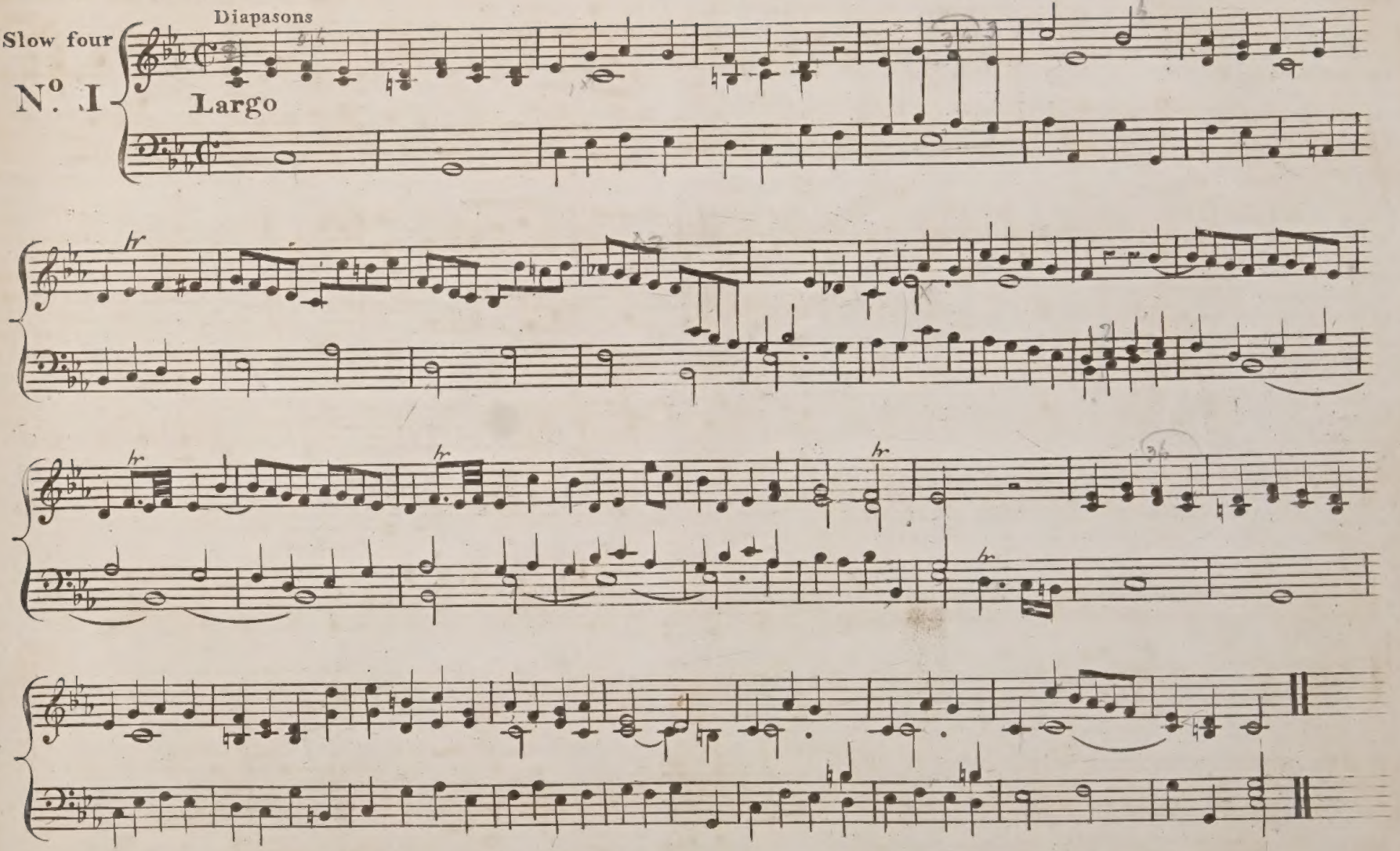
Printed by Henry Reynell, No. 21, Piccadilly, near the Black Bear.

Slow four

N.o I

Diapasons

Largo



The number to be counted in a bar in this, and some of the following movements, is pointed out with the view of assisting young performers.

Swell

The Author unknown.

Adagio

Diapasons and Principal.
The Pianos on the Swell.

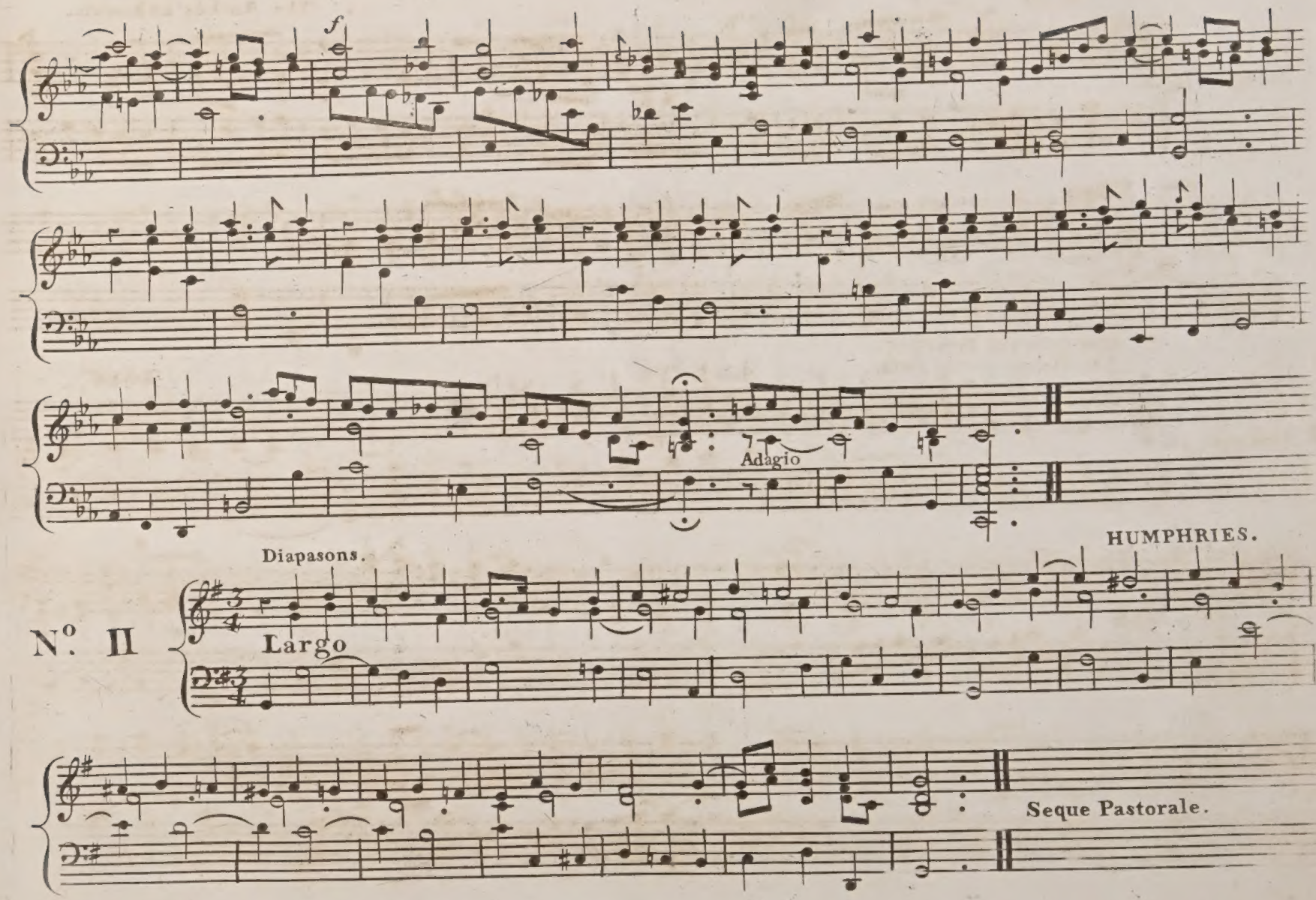
LONG

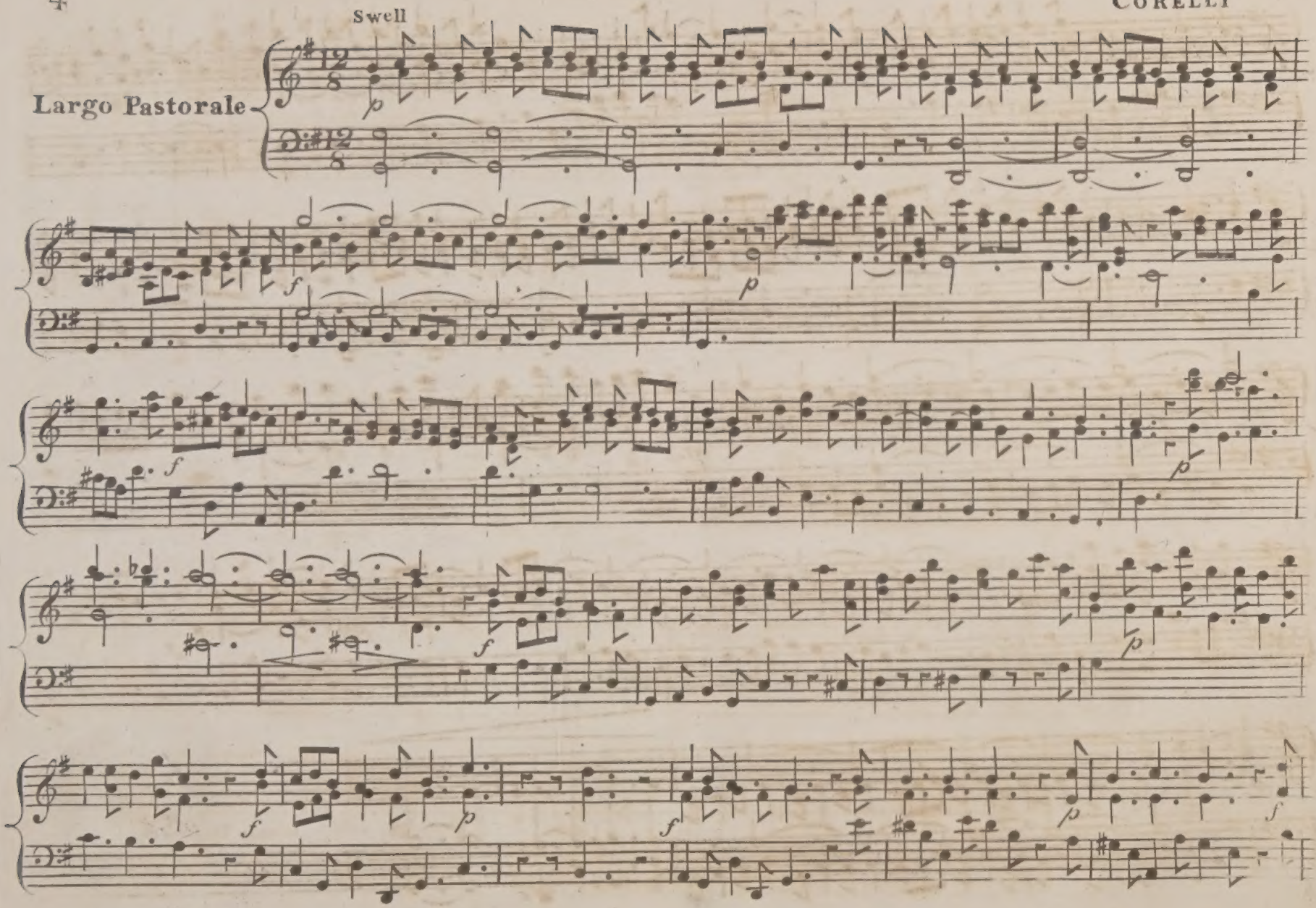
Andante

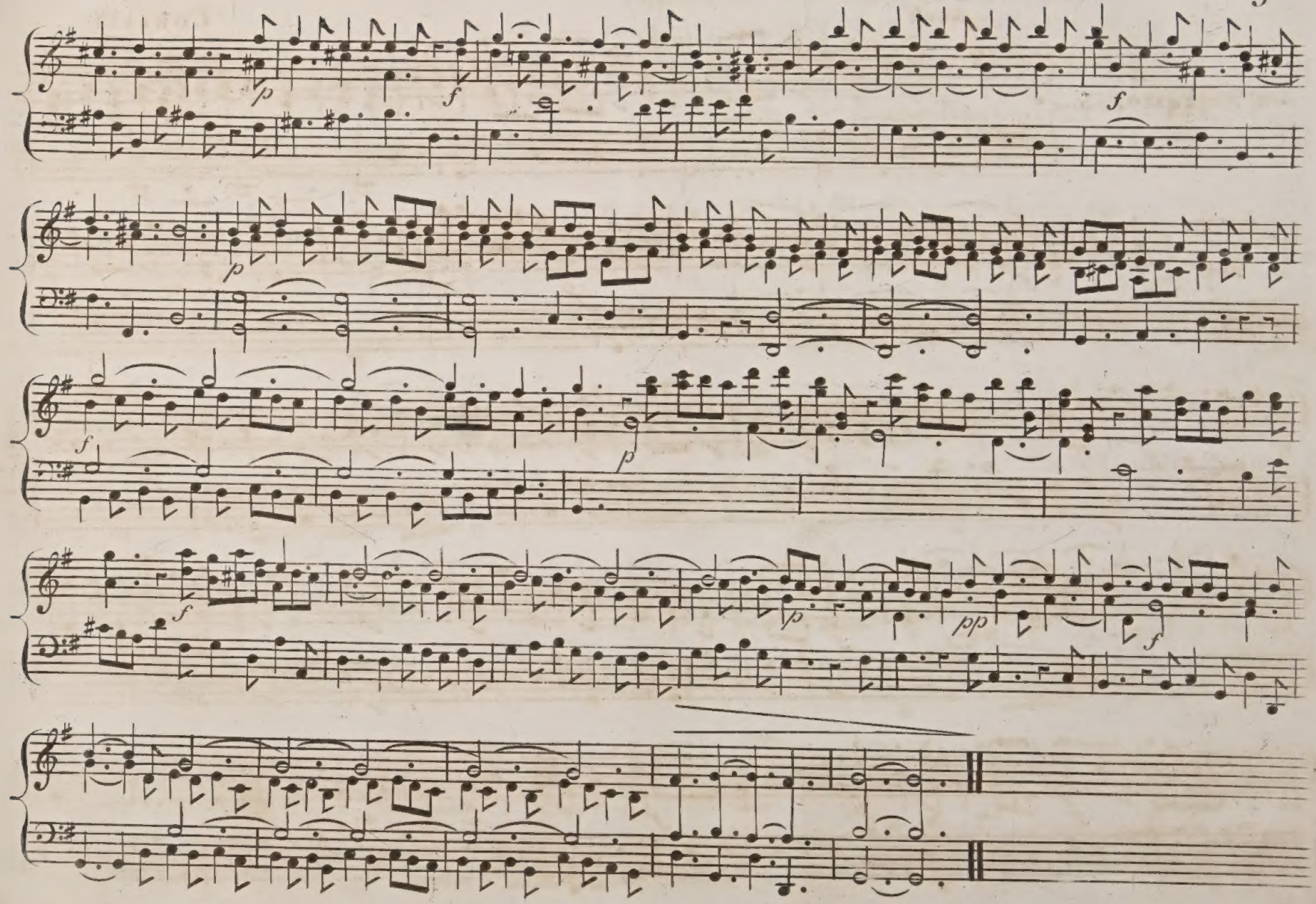
p

f

p


f
Adagio
HUMPHRIES.
Diapasons.
N.o II
Largo
Seque Pastorale.


Swell
Largo Pastorale


p
f
f
p
f
p
f
p
pp
f

Diapasons, Principal, Flute and Twelfth.

The Piano parts on the Swell

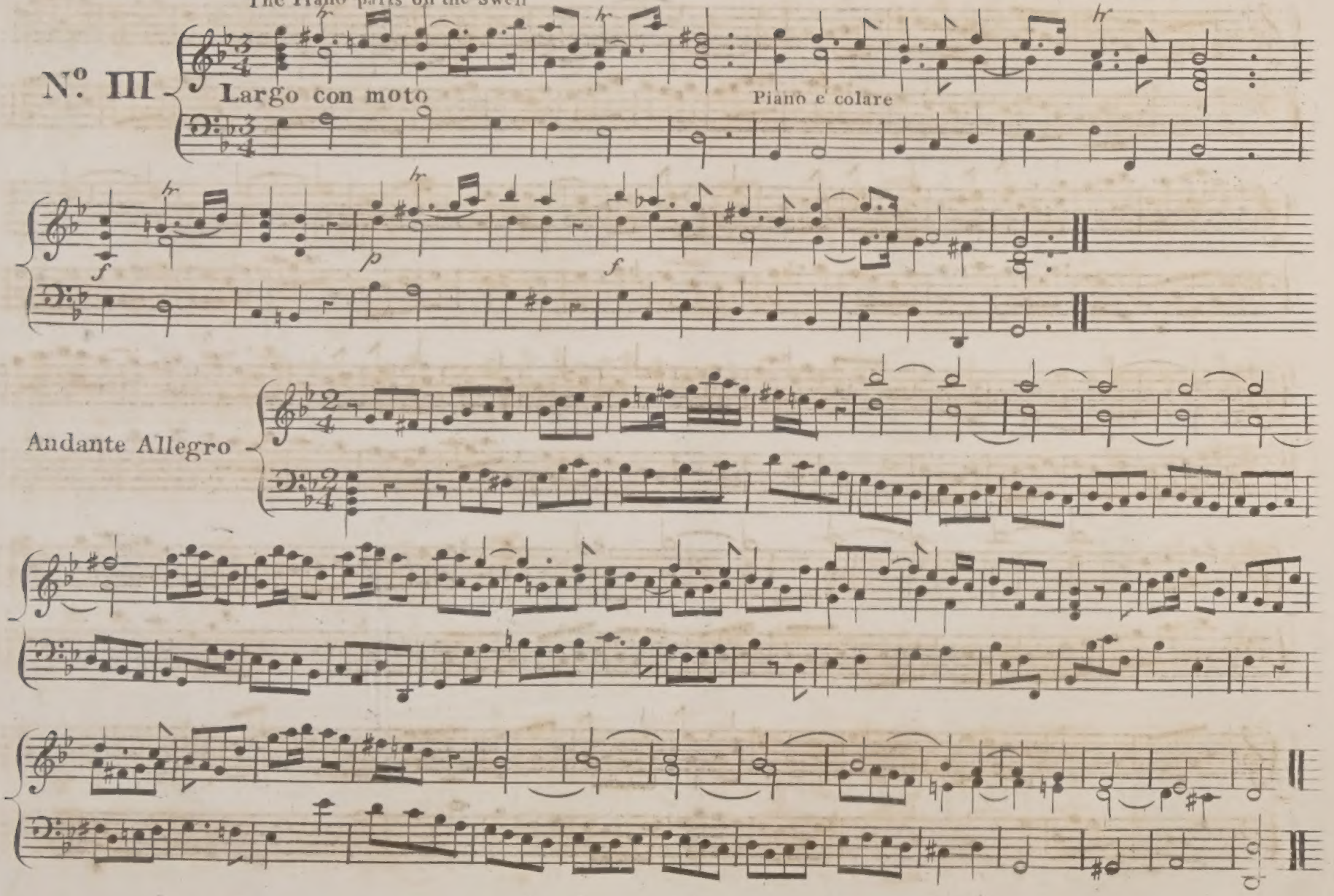
The Author unknown.

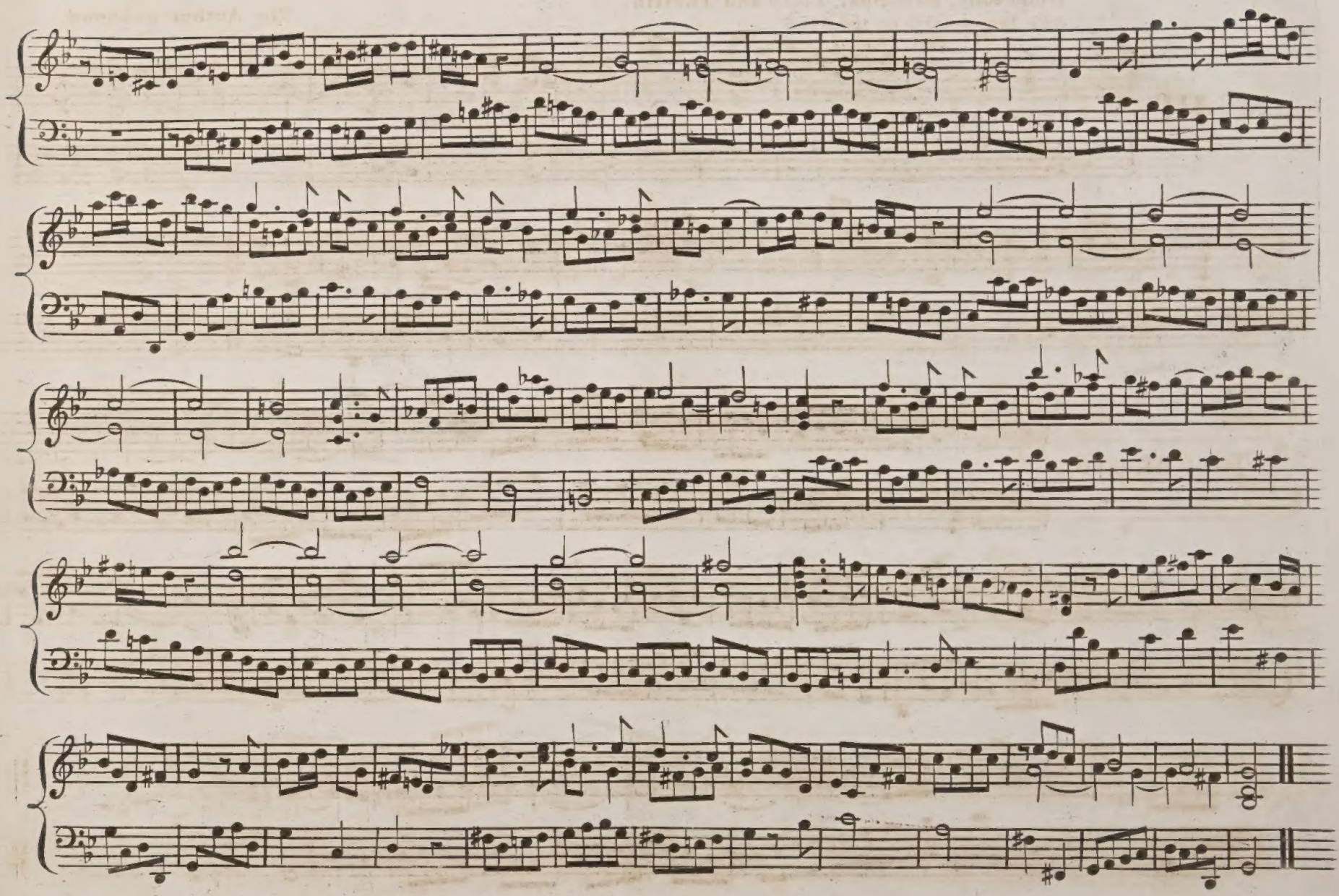
N.º III

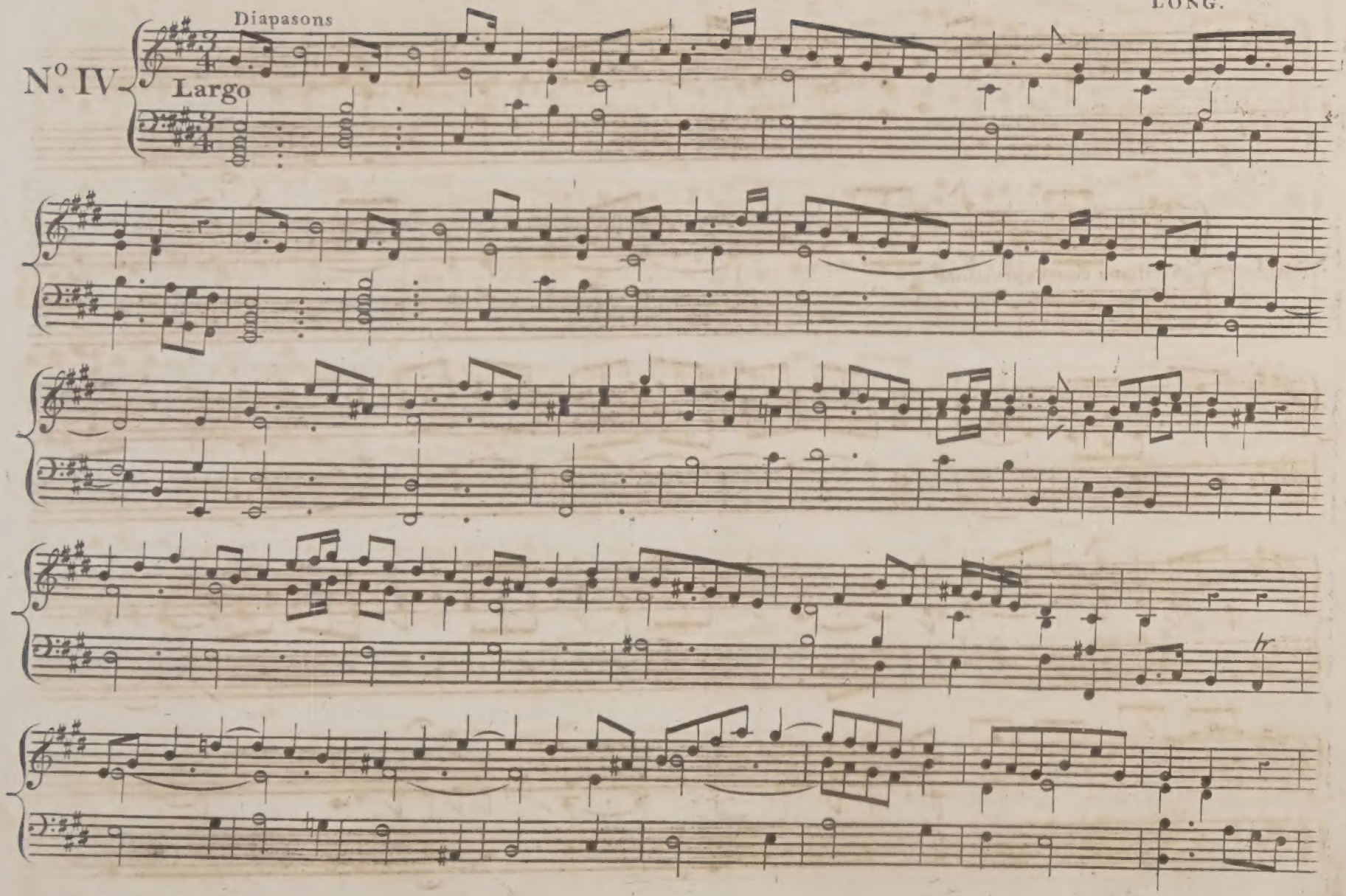
Largo con moto

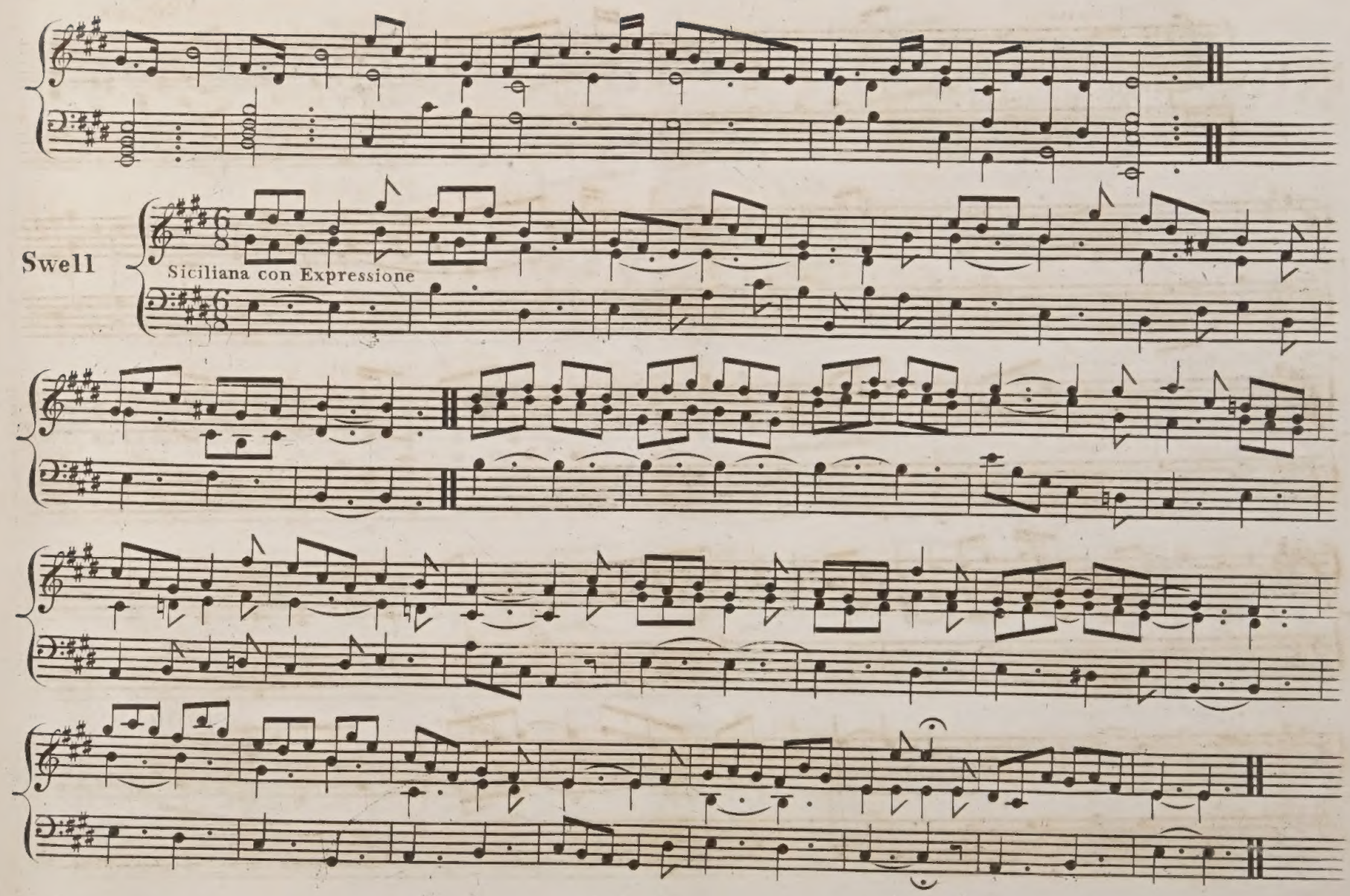
Piano e colare

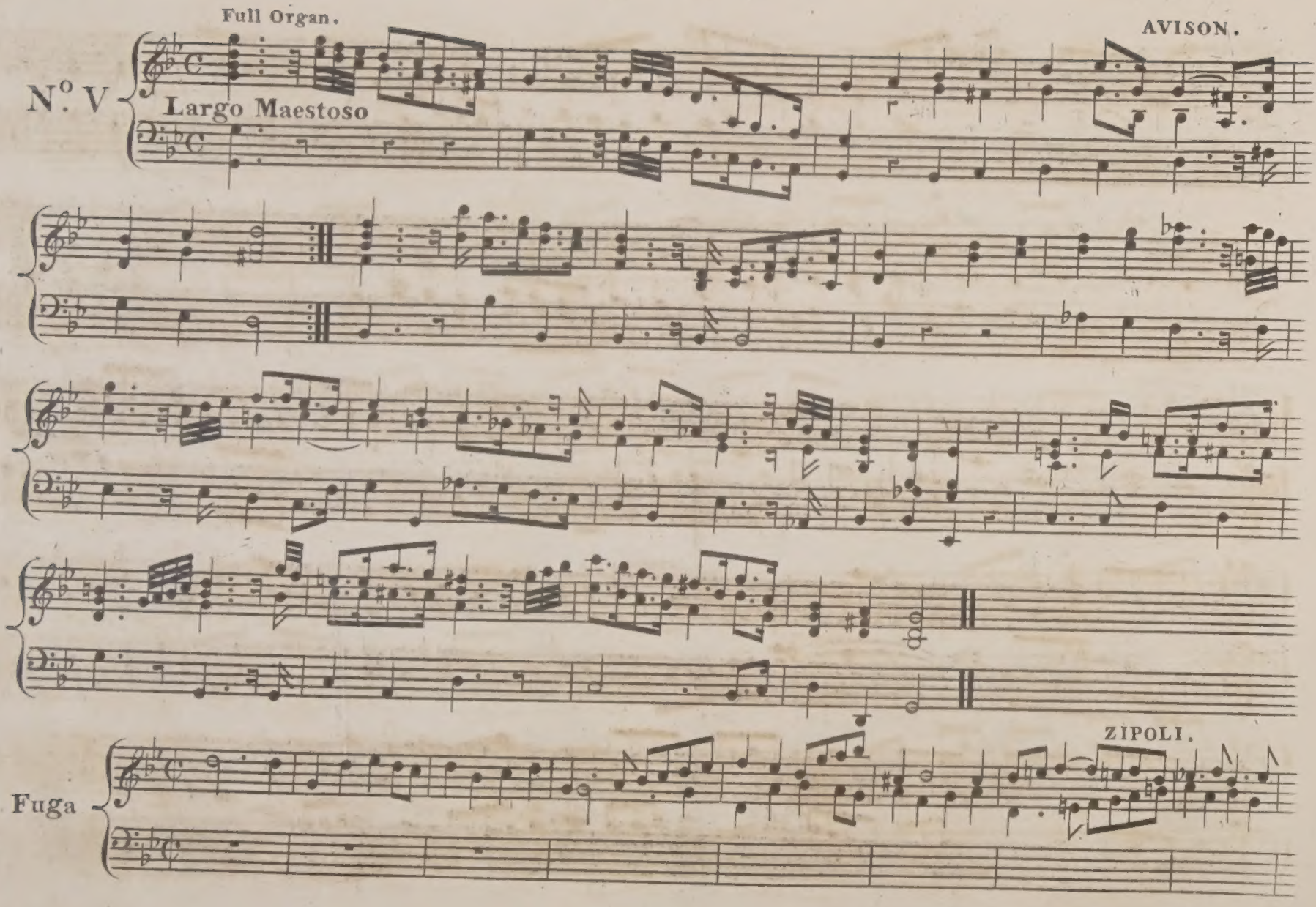
Andante Allegro

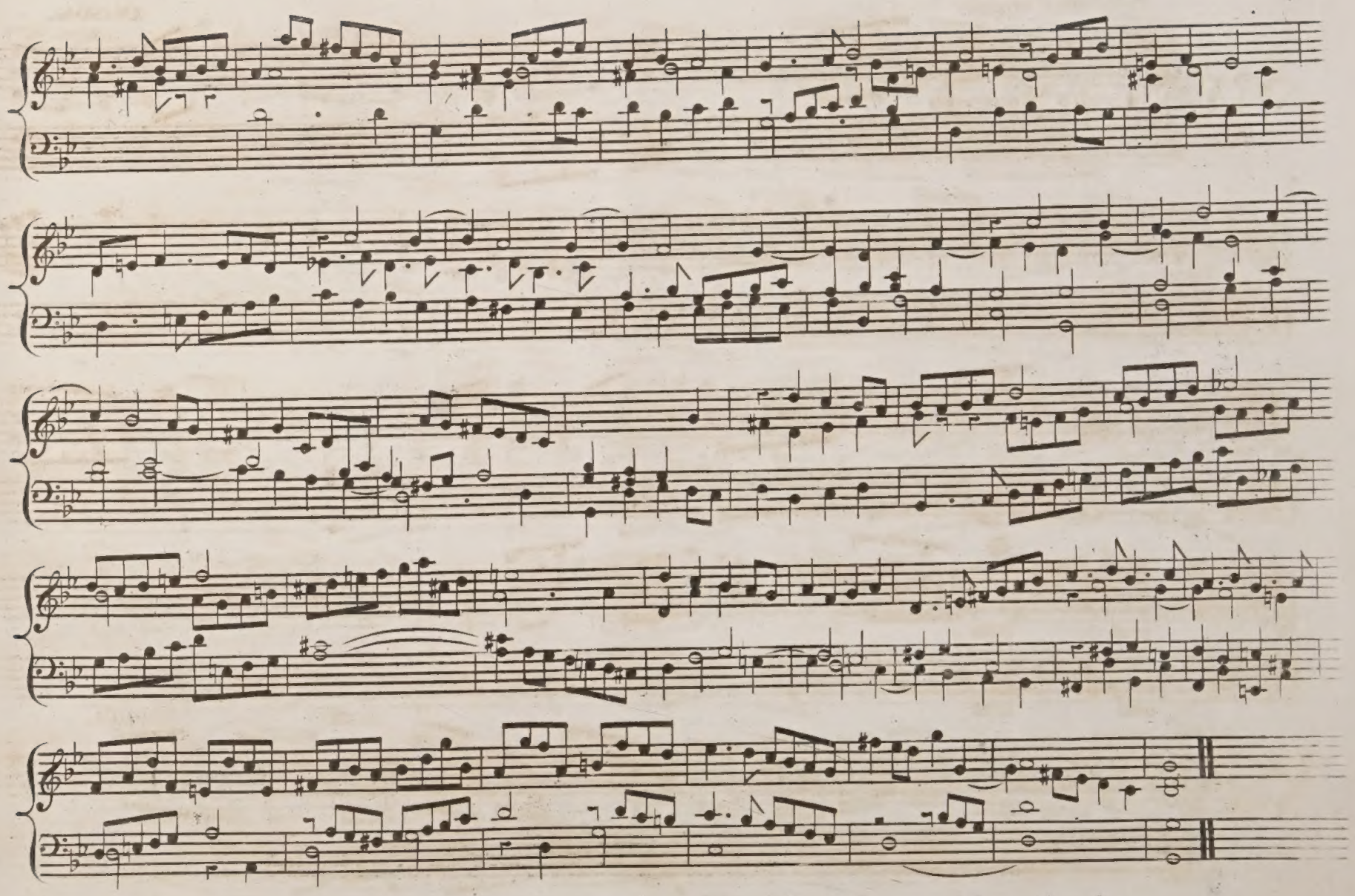





Diapasons
N.o IV.
Largo


Swell
Siciliana con Expressione


Full Organ.
AVISON.
N.o V
Largo Maestoso
ZIPOLI.
Fuga

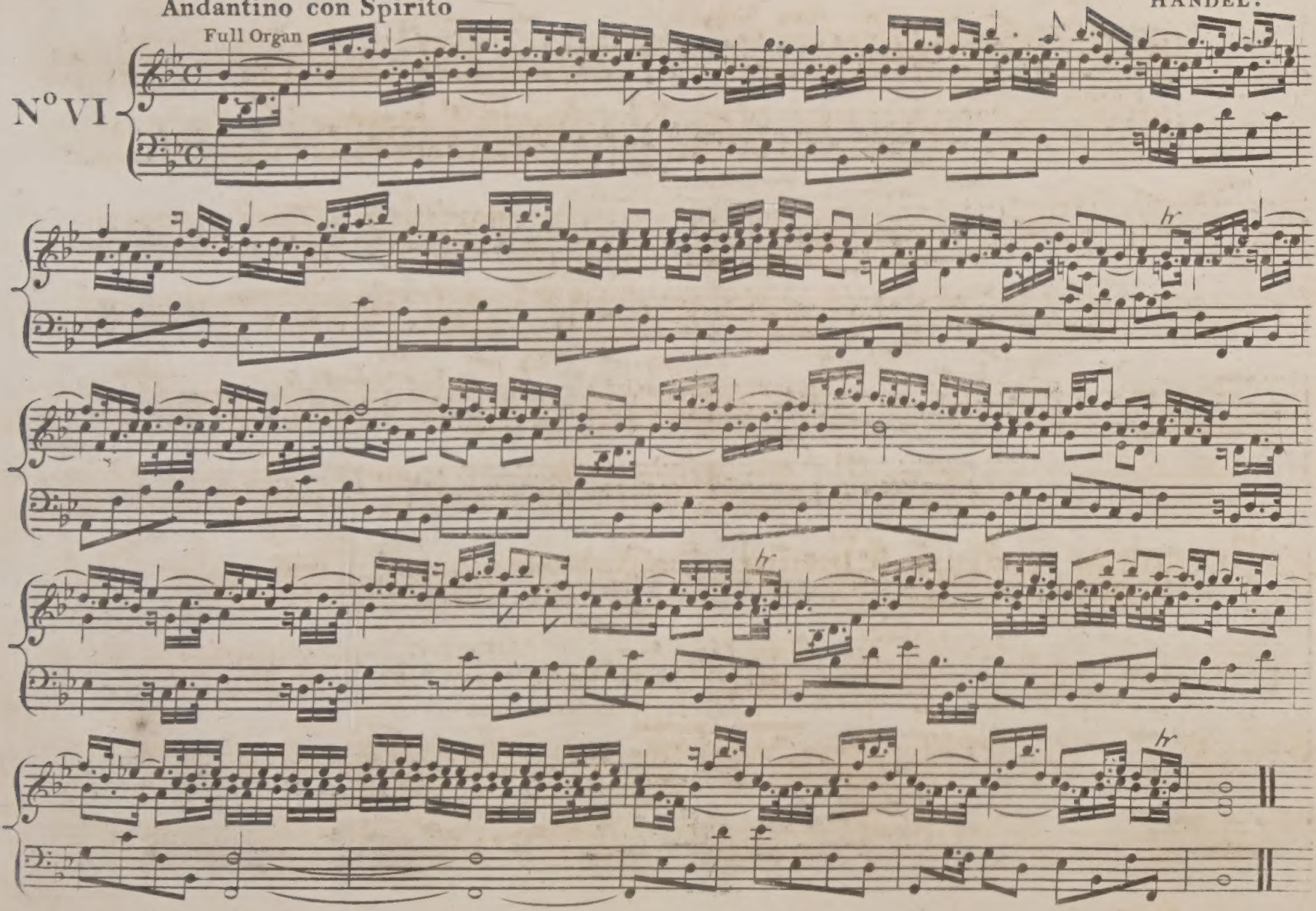


Andantino con Spirito

HANDEL.

Full Organ

N° VI



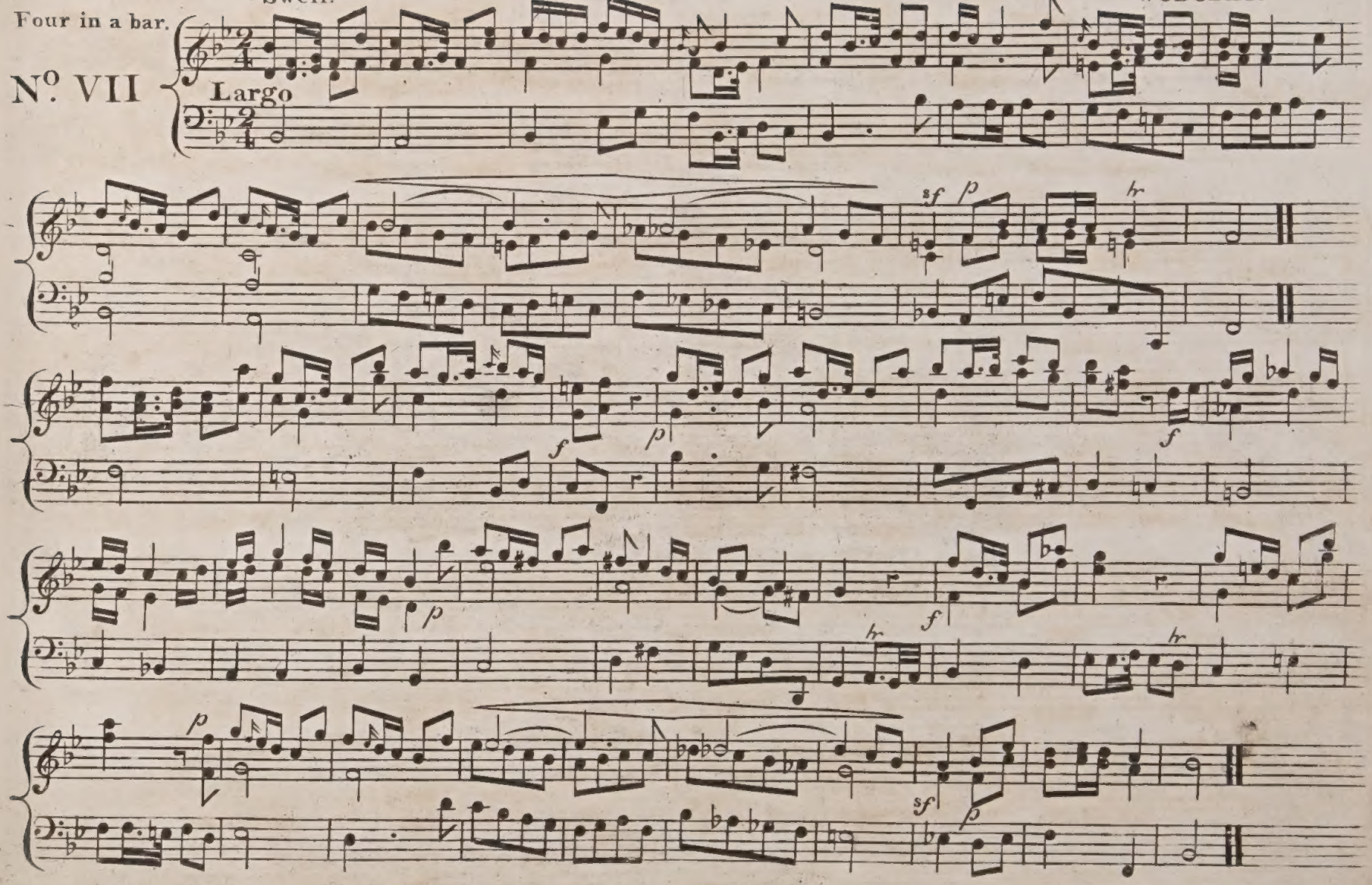
Four in a bar.

Swell.

WODOZKY.

No. VII

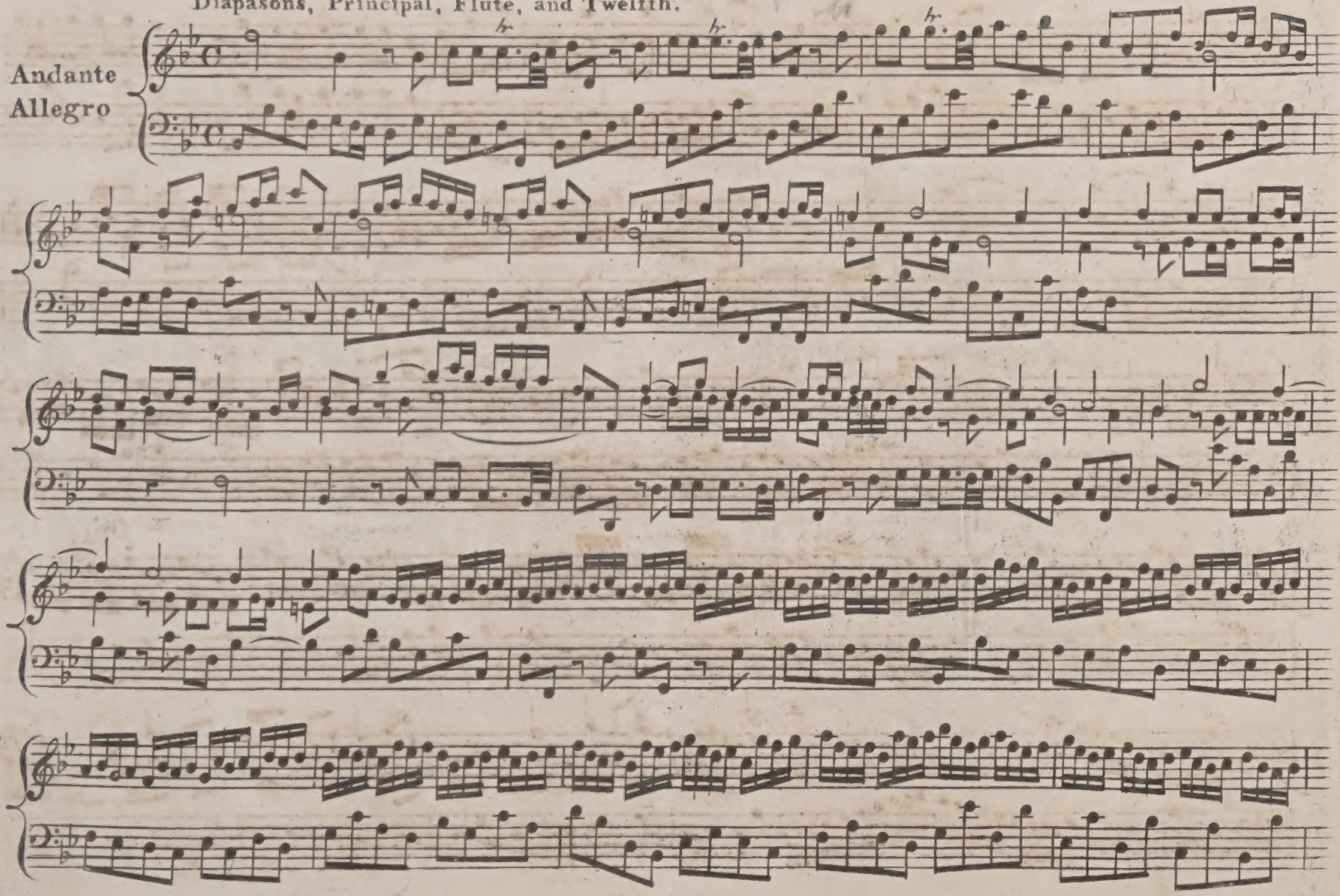
Largo

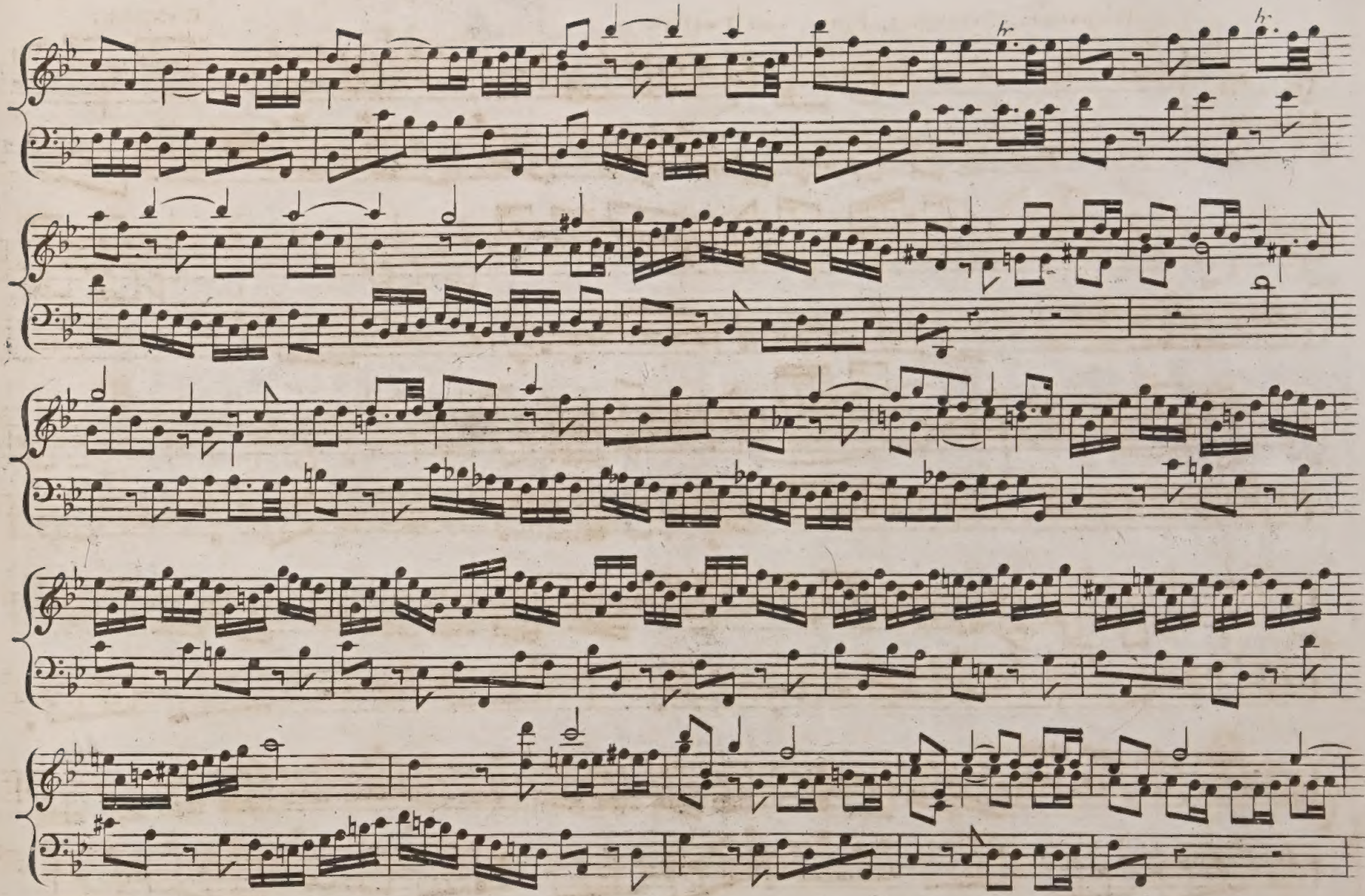


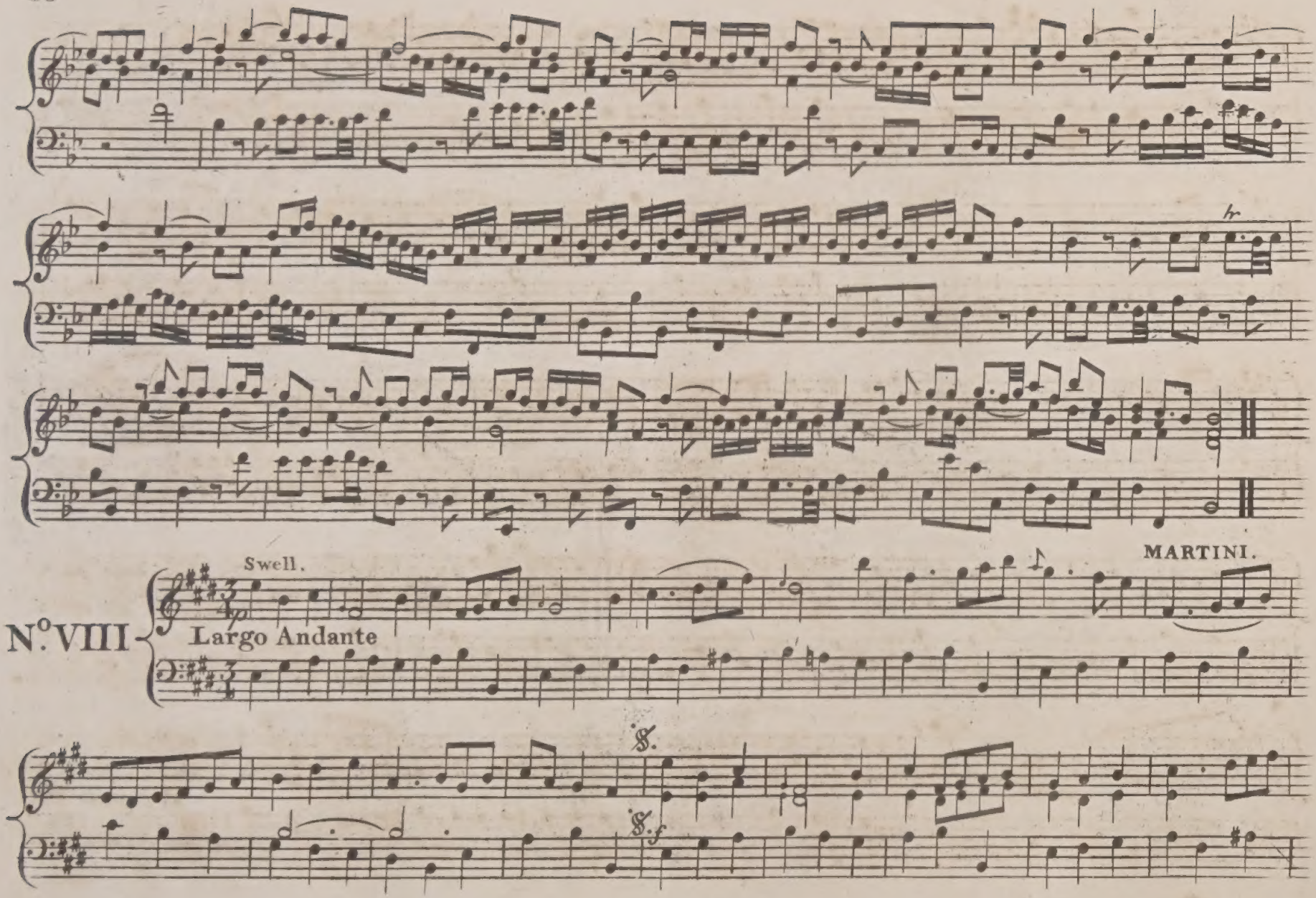
Diapasons, Principal, Flute, and Twelfth.

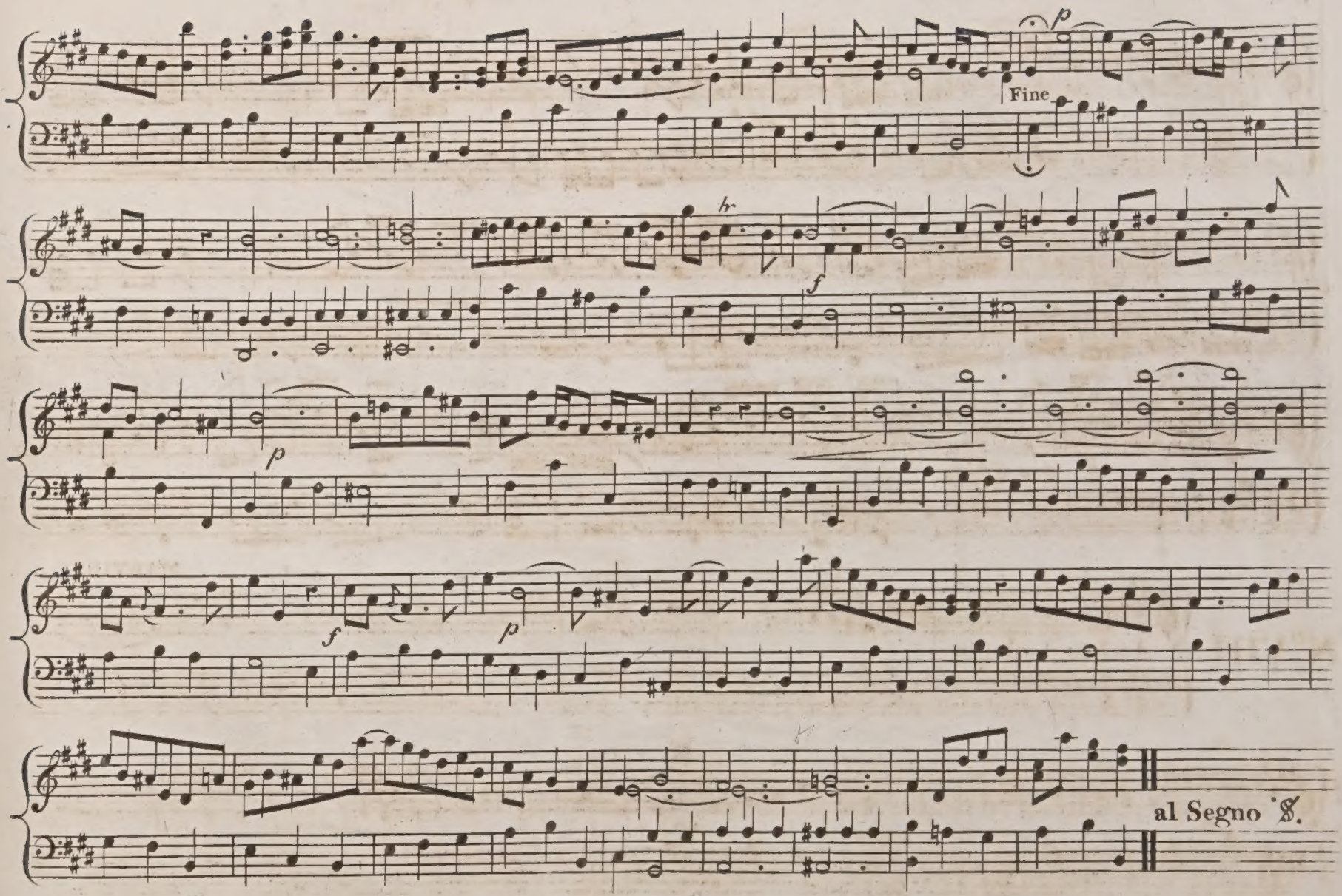
HANDEL.

Andante
Allegro



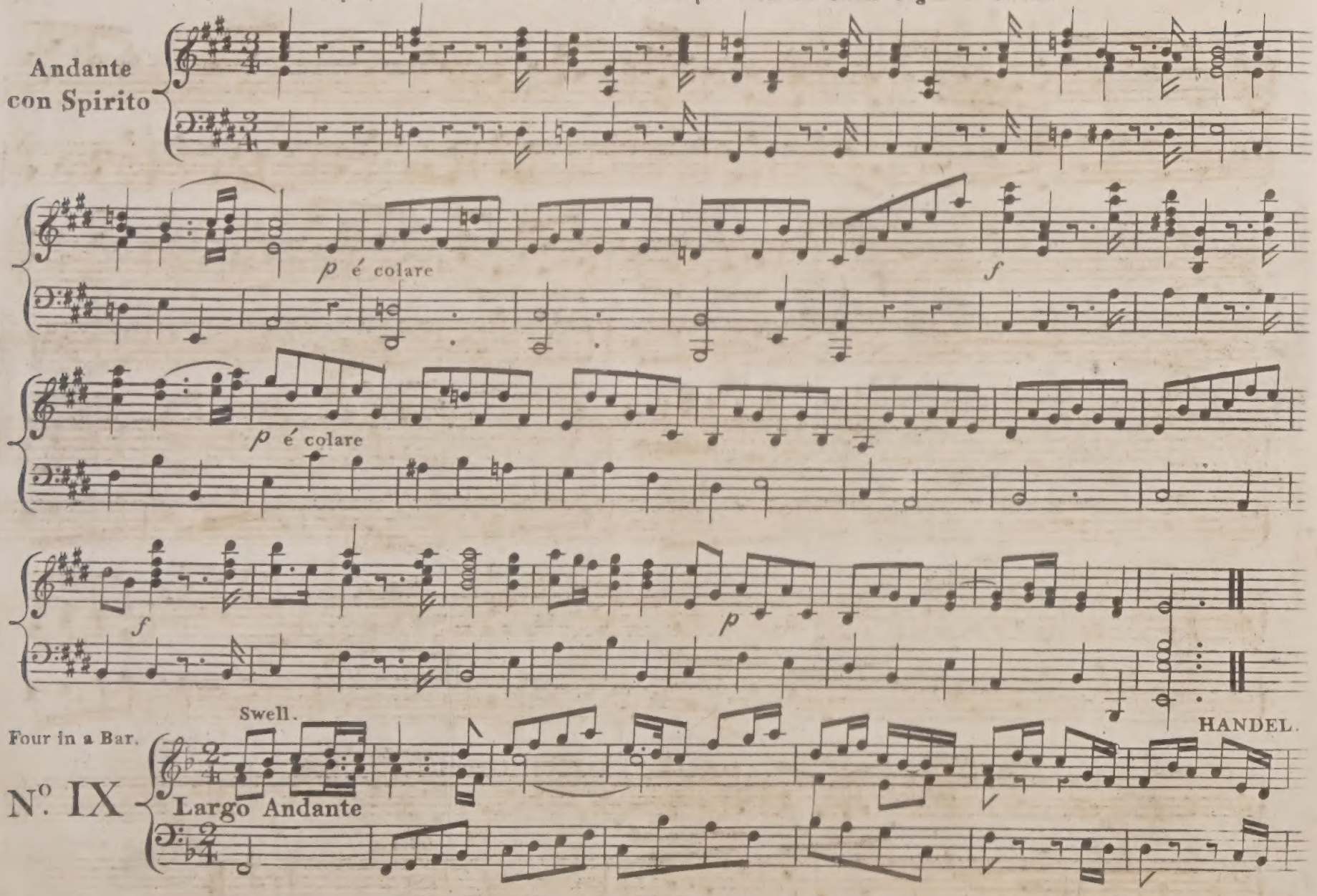



Swell.
MARTINI.
N.o VIII
Largo Andante


p
Fine
hr
f
p
f
p
al Segno 𝄋.

Diapasons, Principal, Flute and Twelfth. The Piano parts on the Choir Organ or Swell.

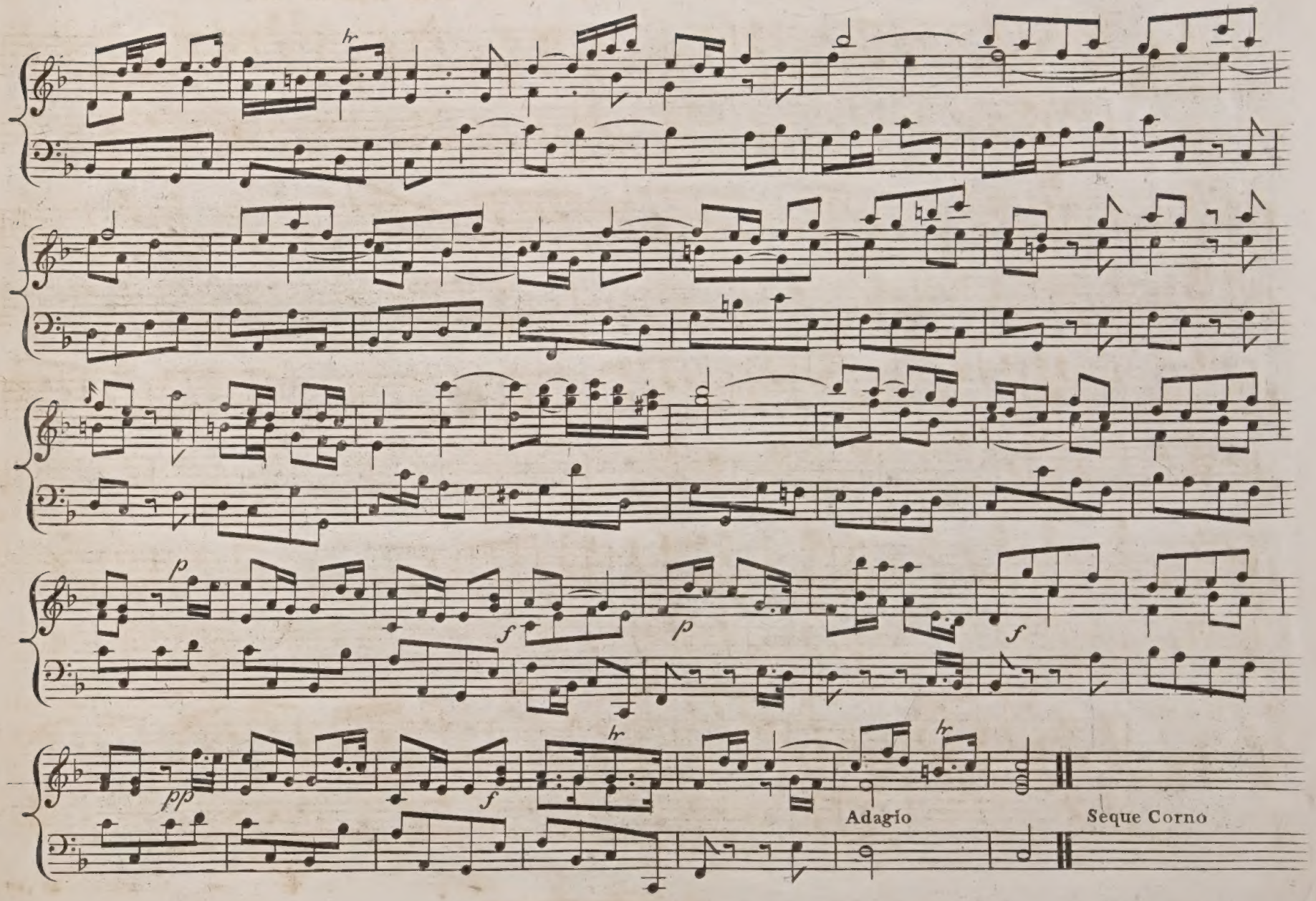
Andante con Spirito

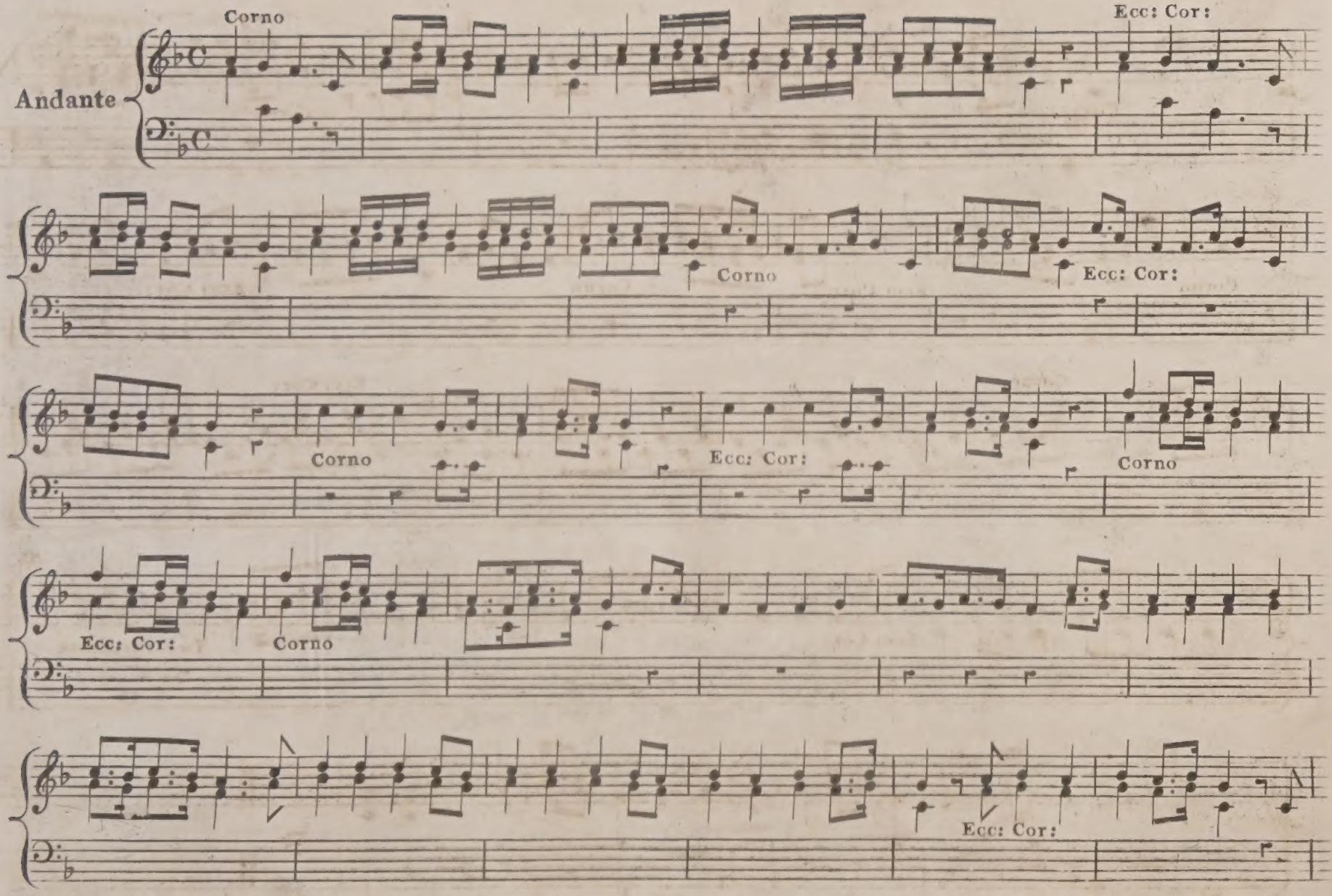


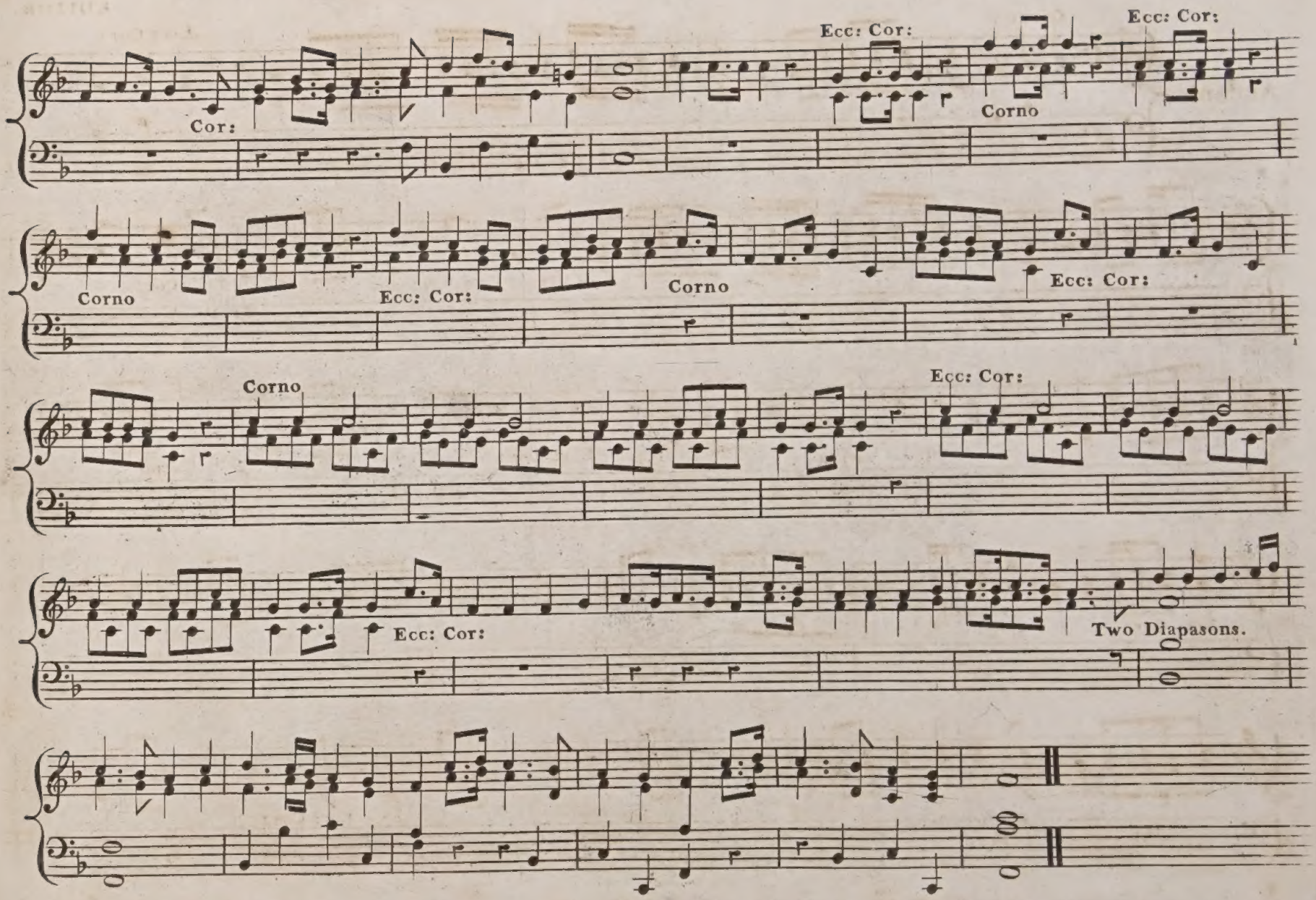
Four in a Bar.

N°. IX

Largo Andante

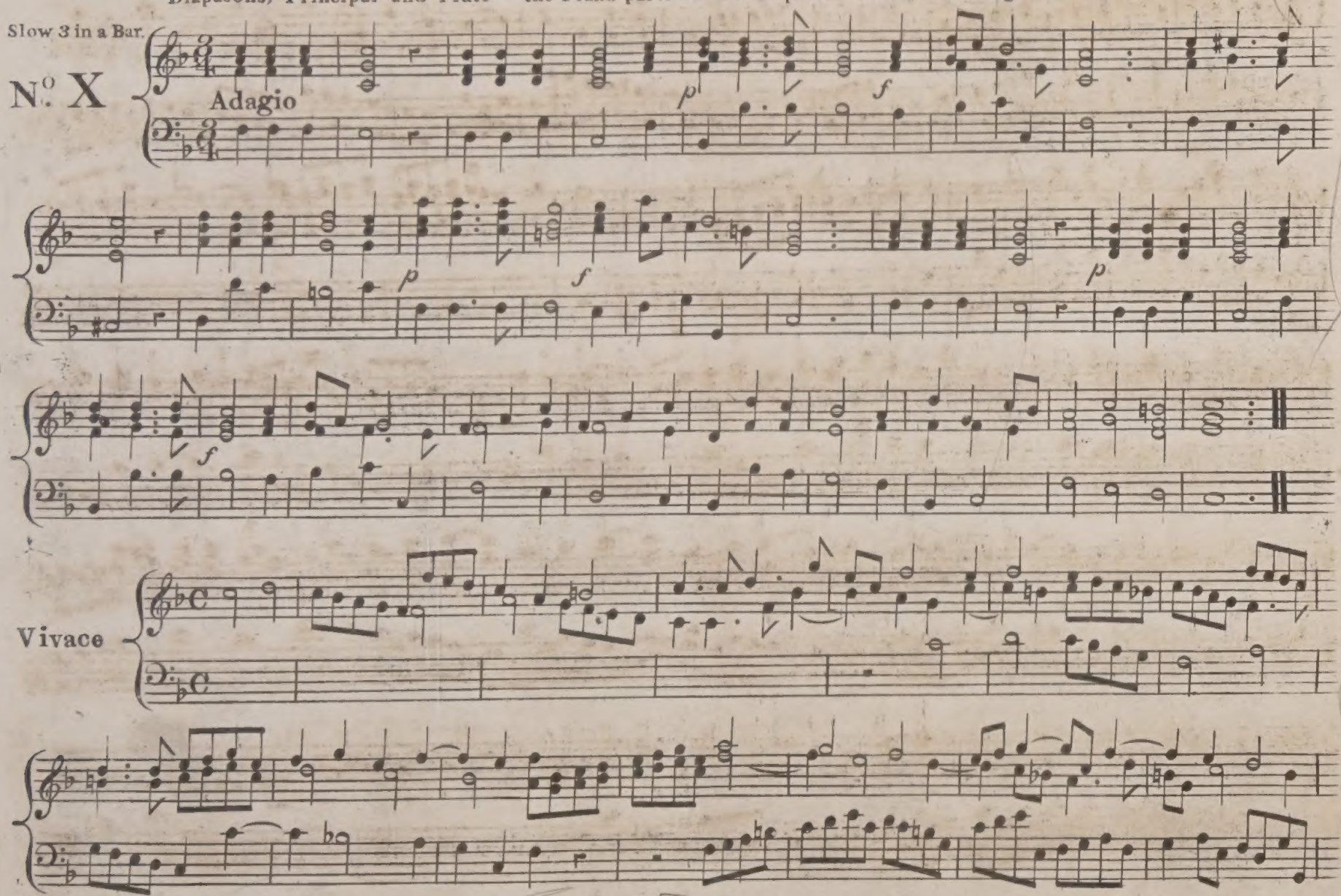

hr
p
f
p
f
pp
f
hr
hr
Adagio
Seque Corno

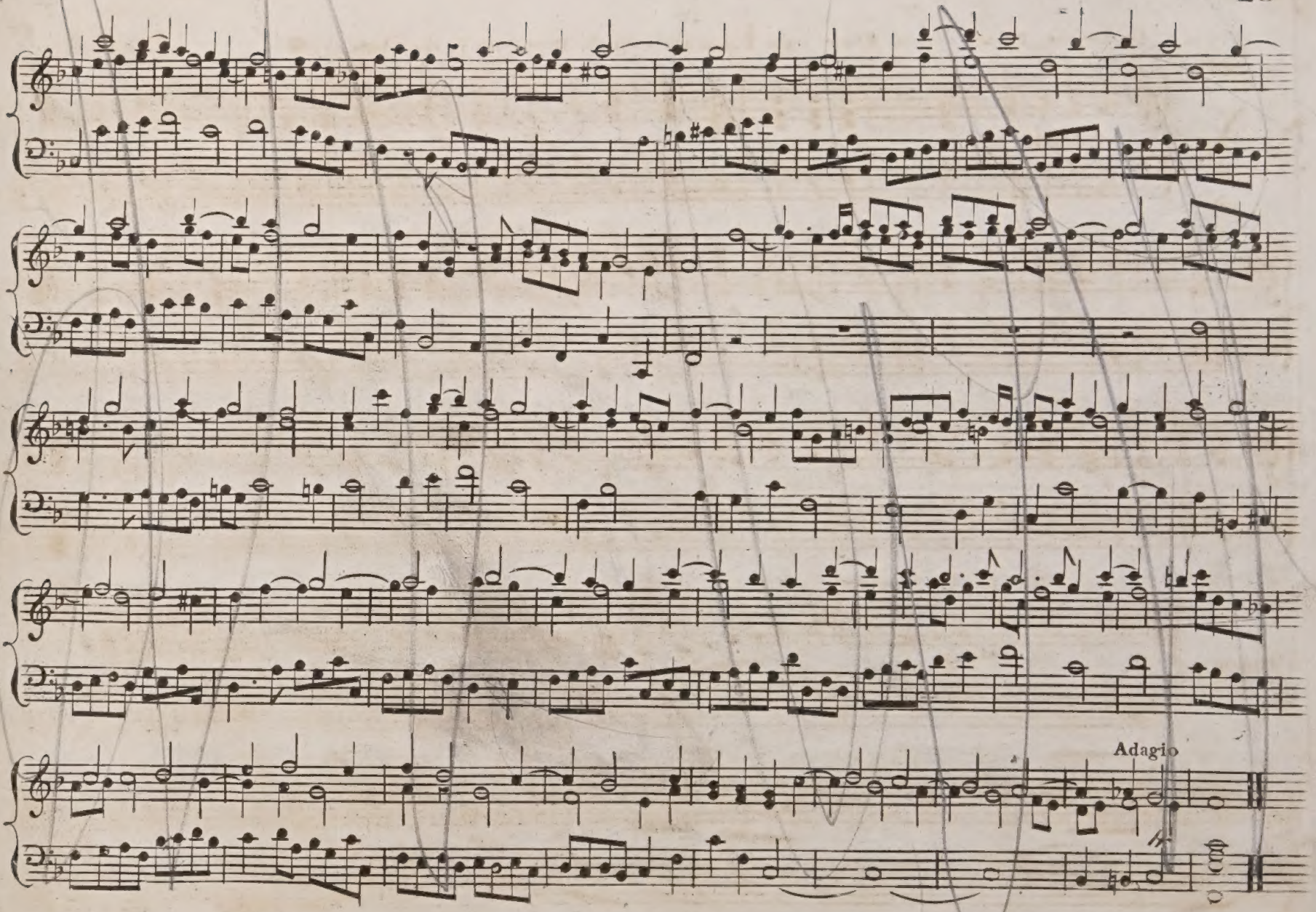

Andante
Corno
Ecc: Cor:
Corno
Ecc: Cor:
Corno
Ecc: Cor:
Corno
Ecc: Cor:
Corno
Ecc: Cor:


Cor:
Ecc: Cor:
Corno
Ecc: Cor:
Corno
Ecc: Cor:
Corno
Ecc: Cor:
Corno
Ecc: Cor:
Ecc: Cor:
Two Diapasons.

Slow 3 in a Bar.

N.o X



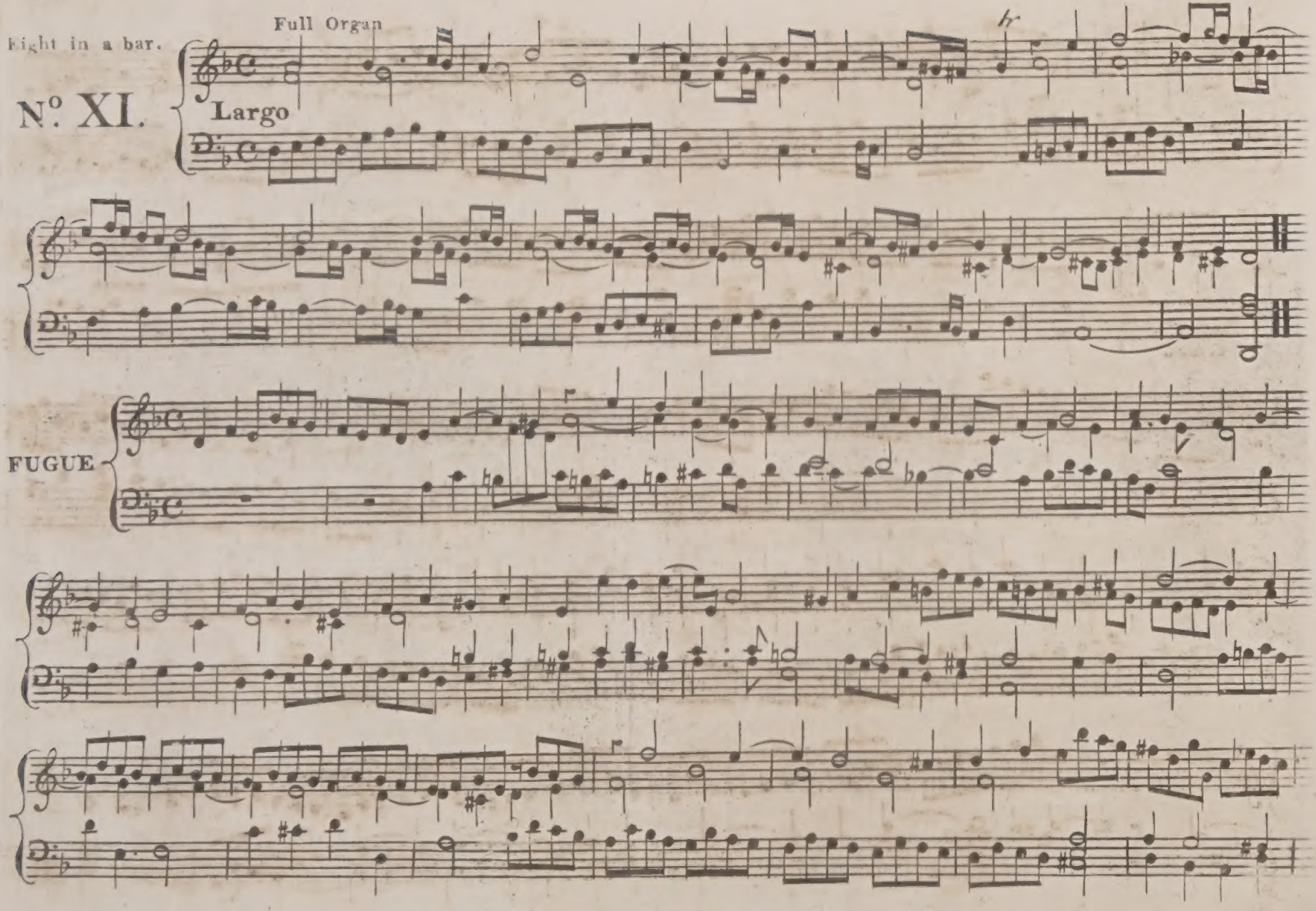

Adagio

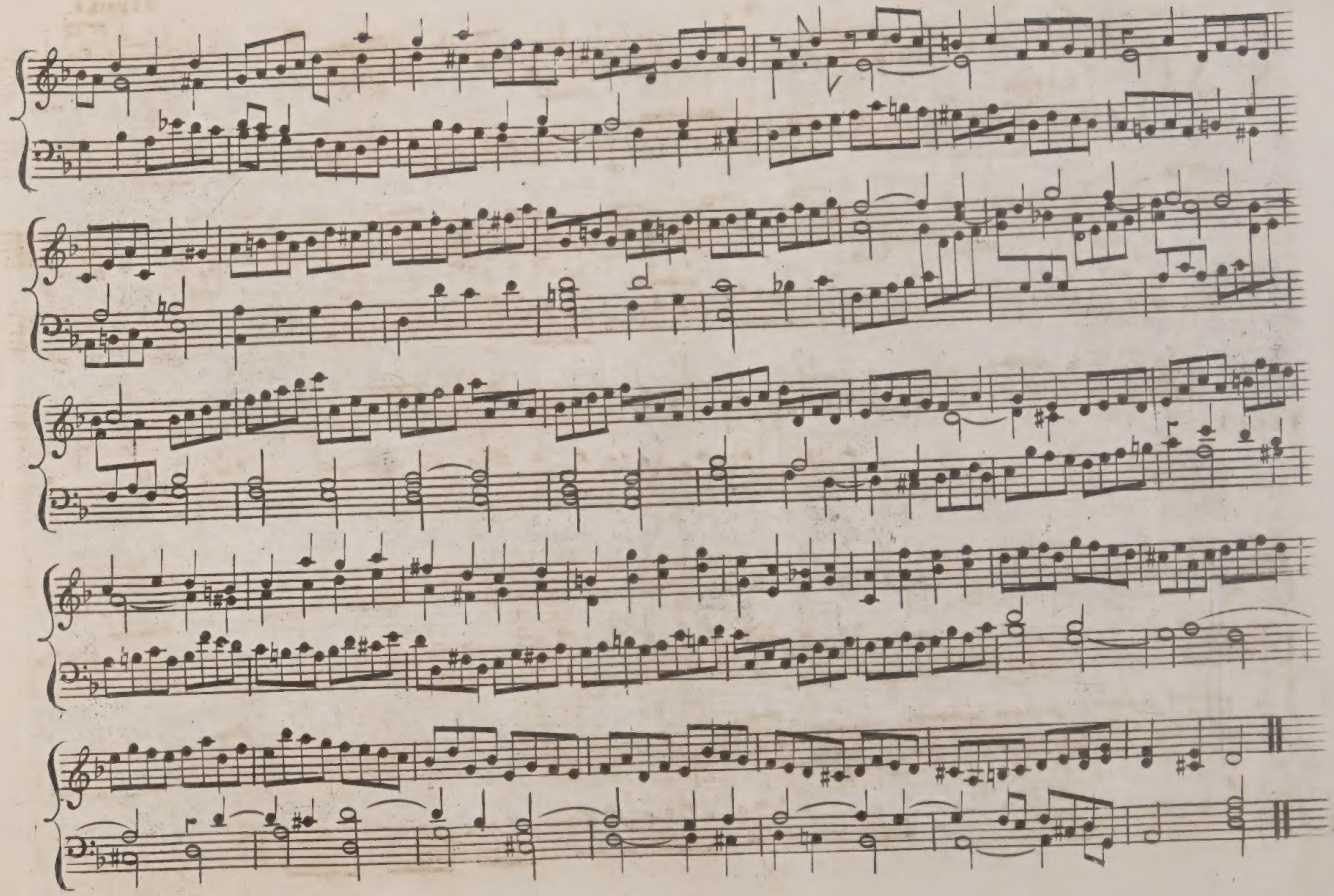
Eight in a bar.

Full Organ

N.o XI.

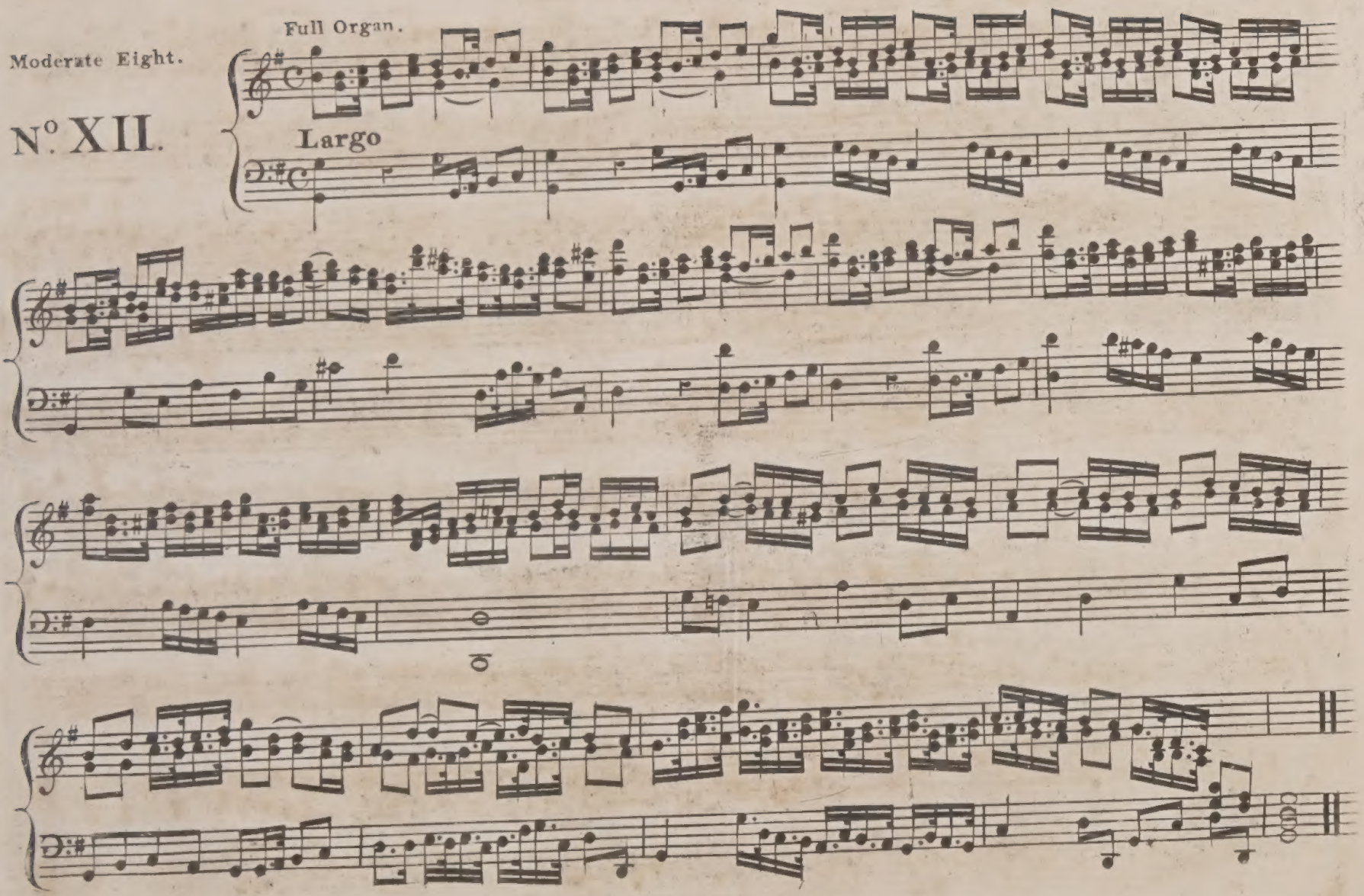
Largo





Moderate Eight.

N°. XII.

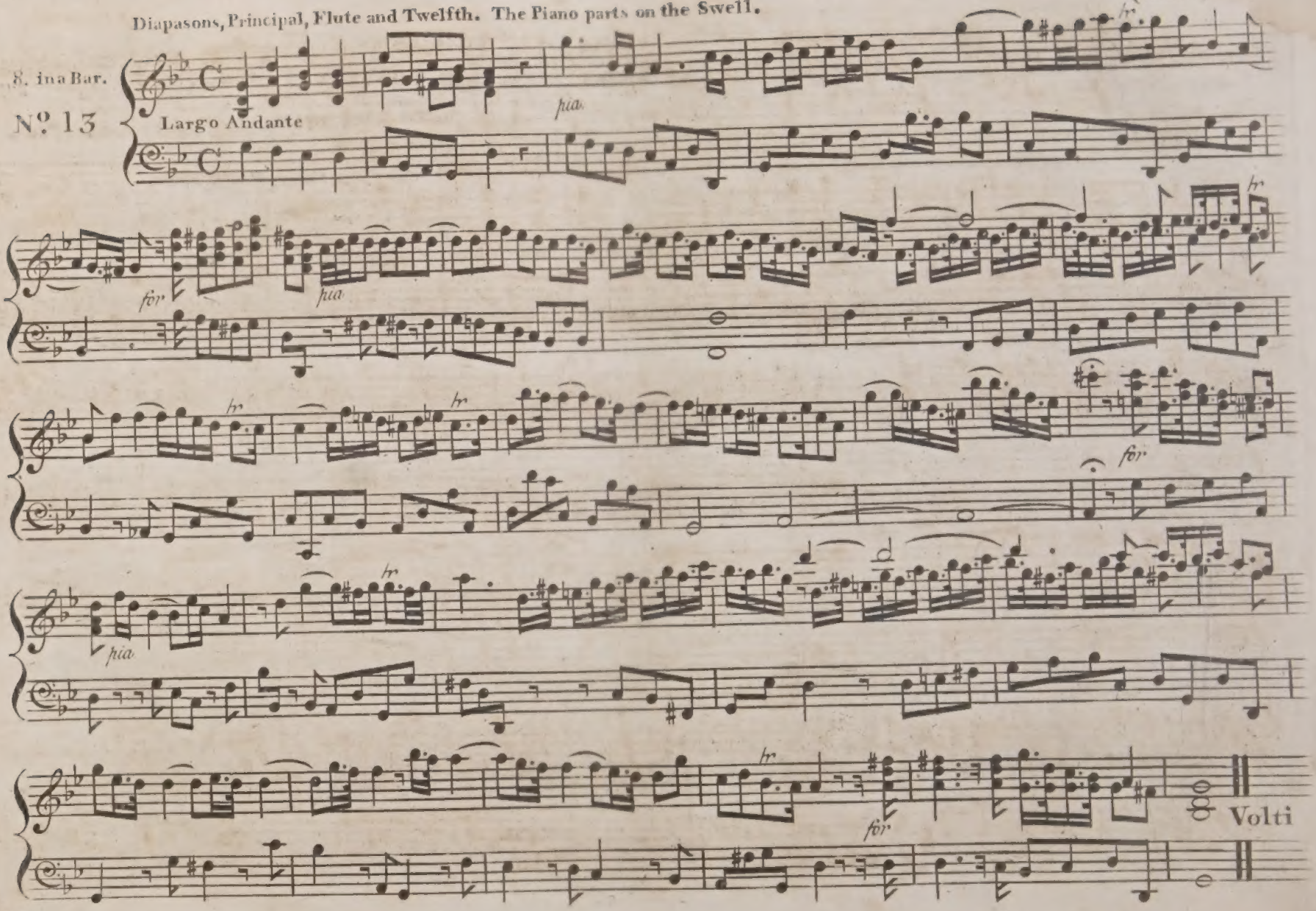


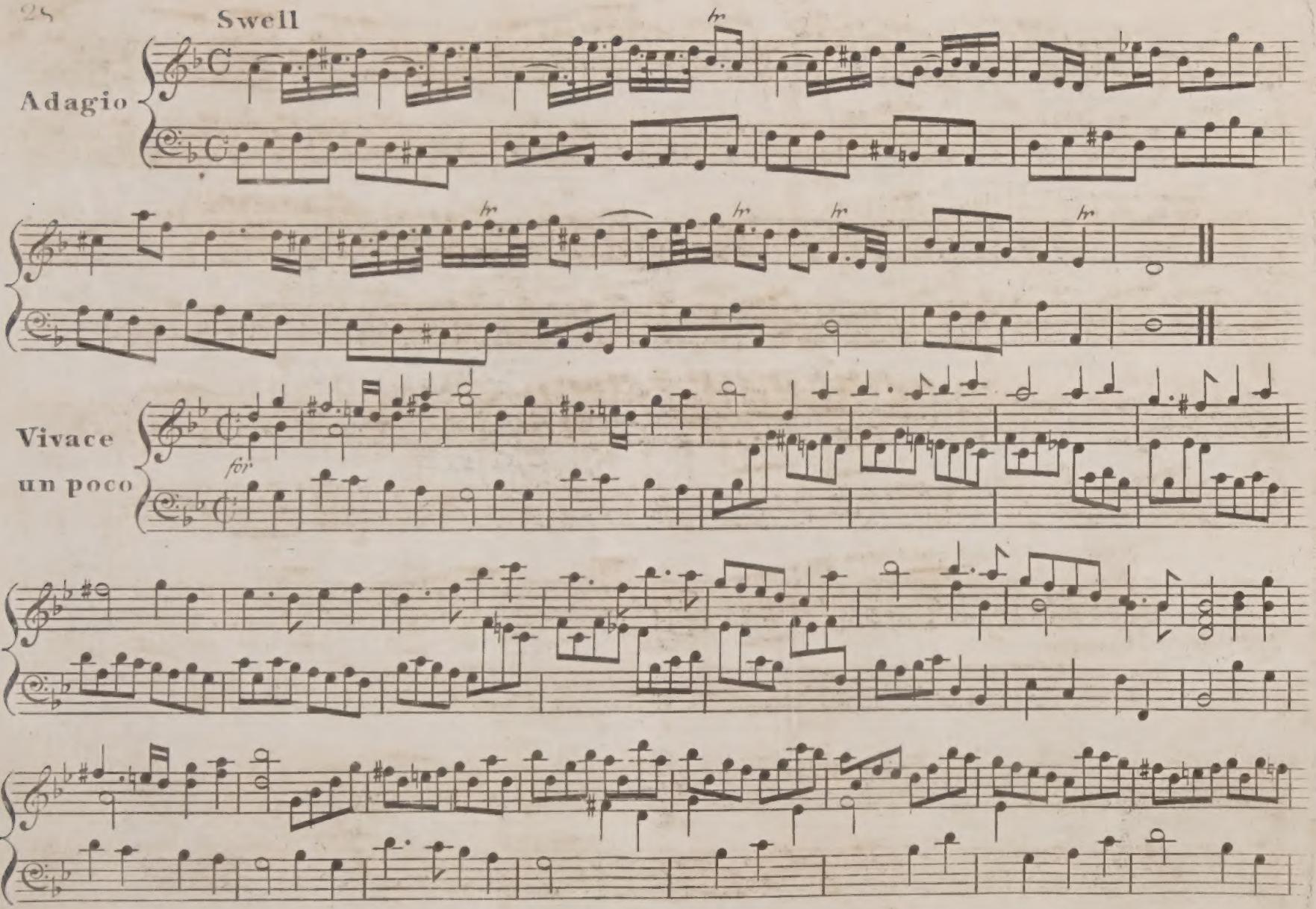
Diapasons, Principal, Flute and Twelfth. The Piano parts on the Swell.

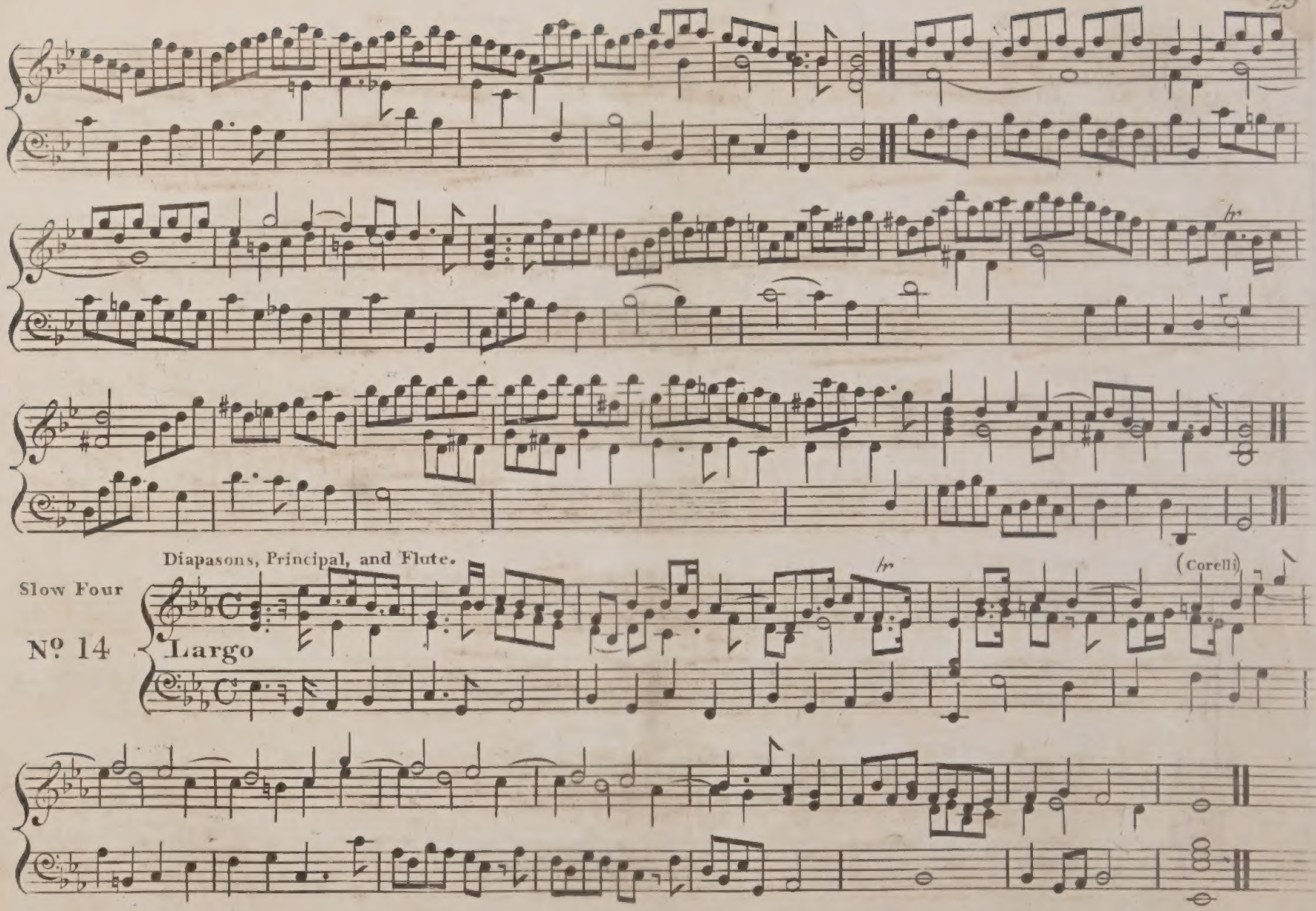
8. in a Bar.

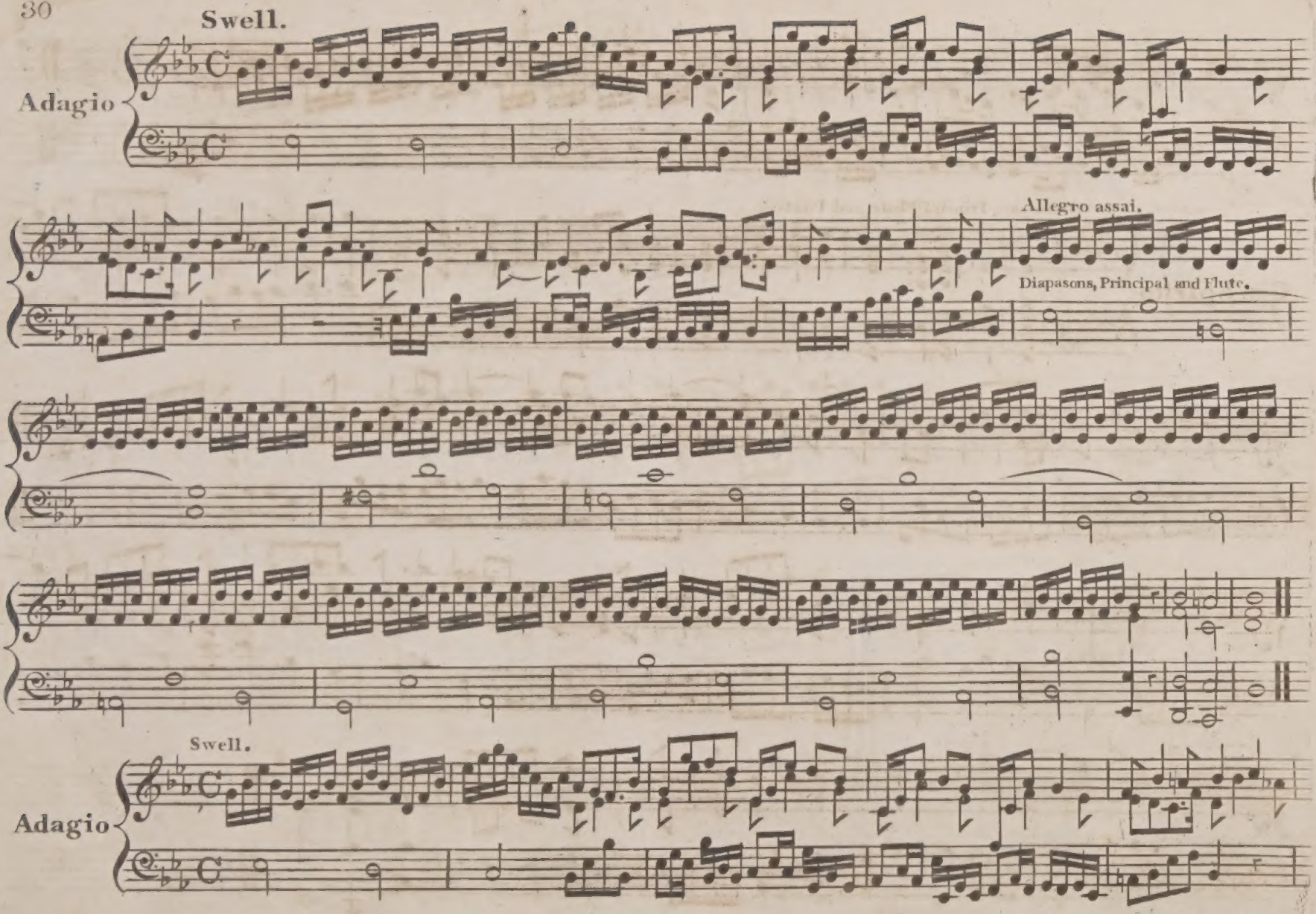
No. 13

Largo Andante



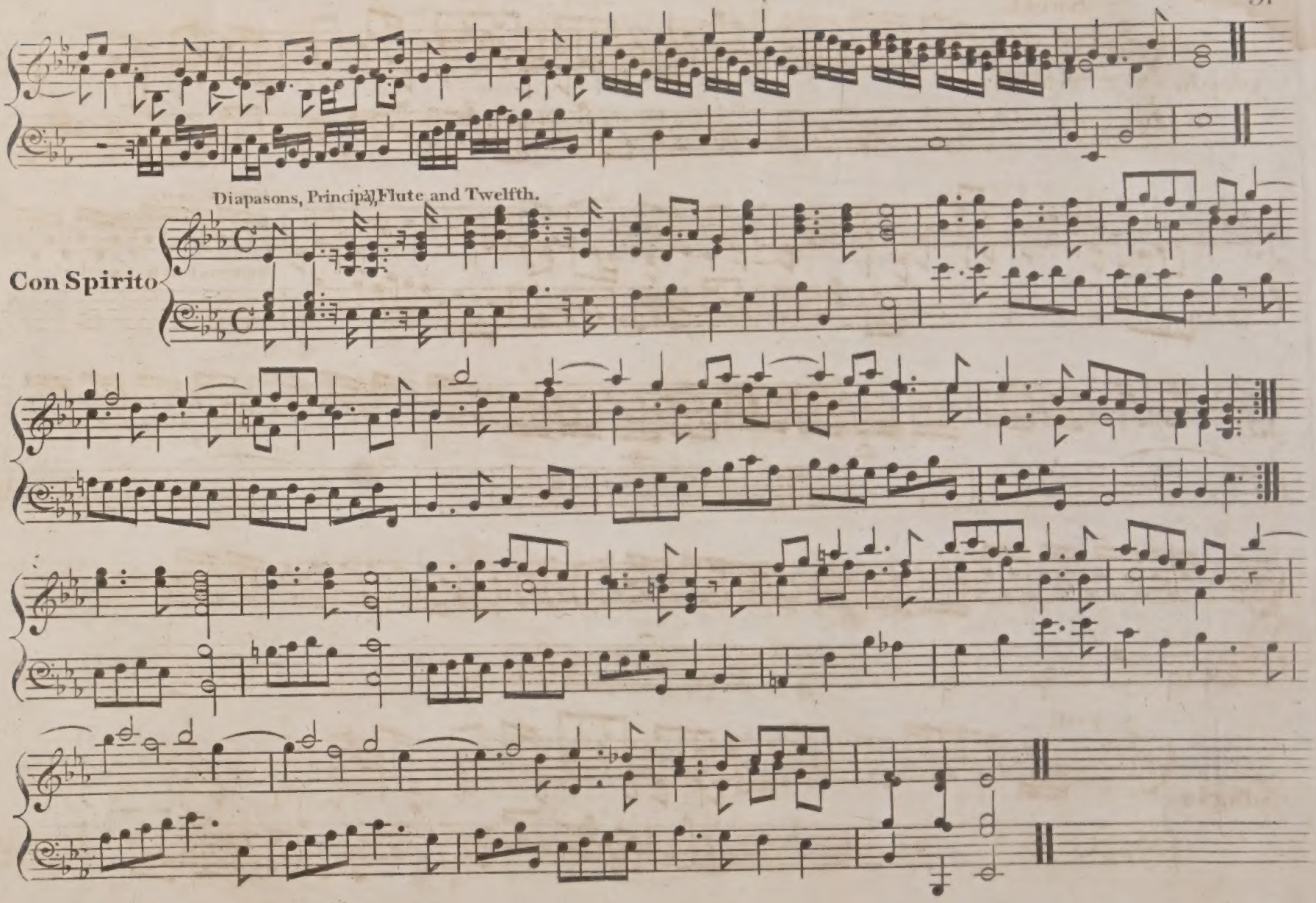

Swell
Adagio
Vivace
un poco
for


Diapasons, Principal, and Flute.
(Corelli)
Slow Four
No 14
Largo


Swell.
Adagio
Allegro assai.
Diapasons, Principal and Flute.
Swell.
Adagio

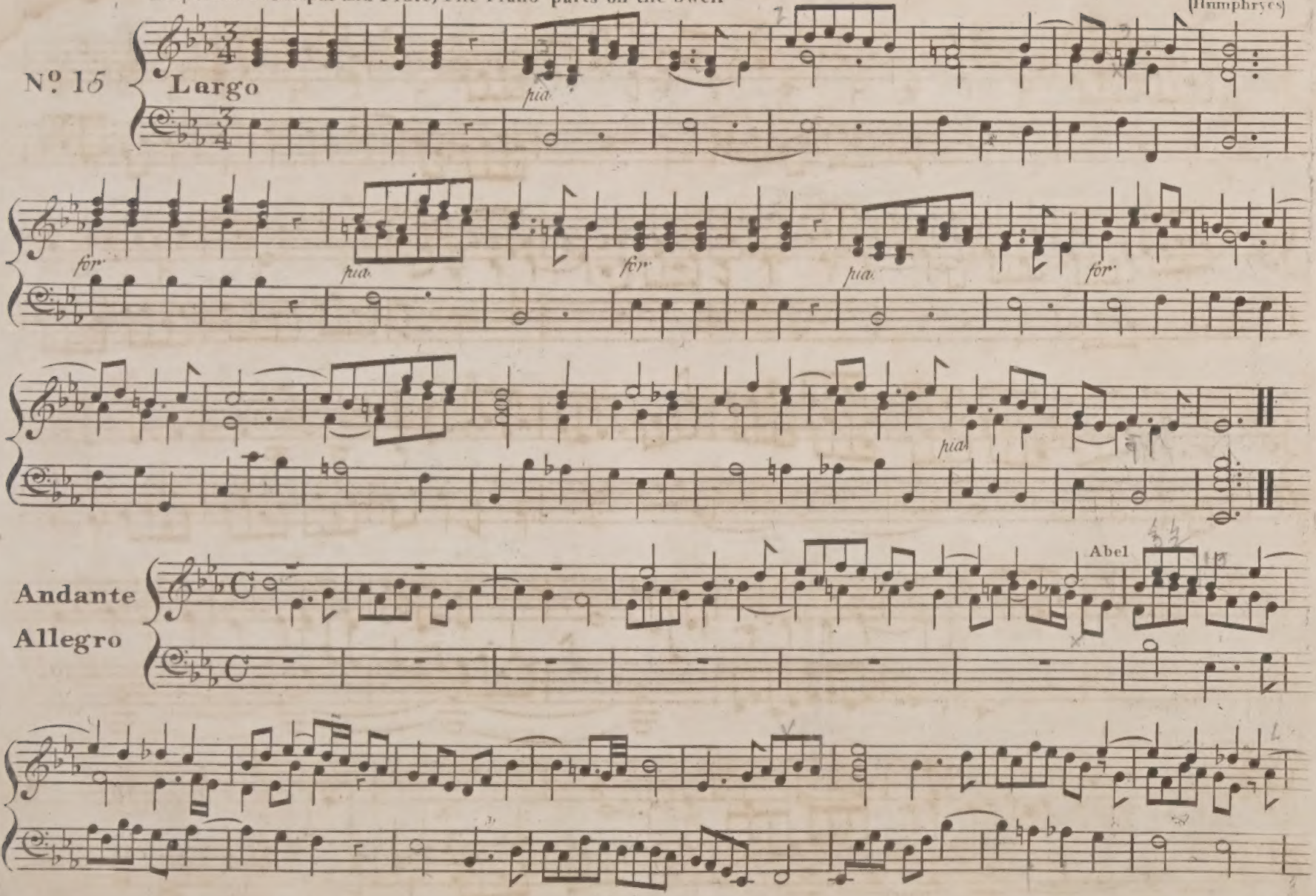
Diapasons, Principal, Flute and Twelfth.

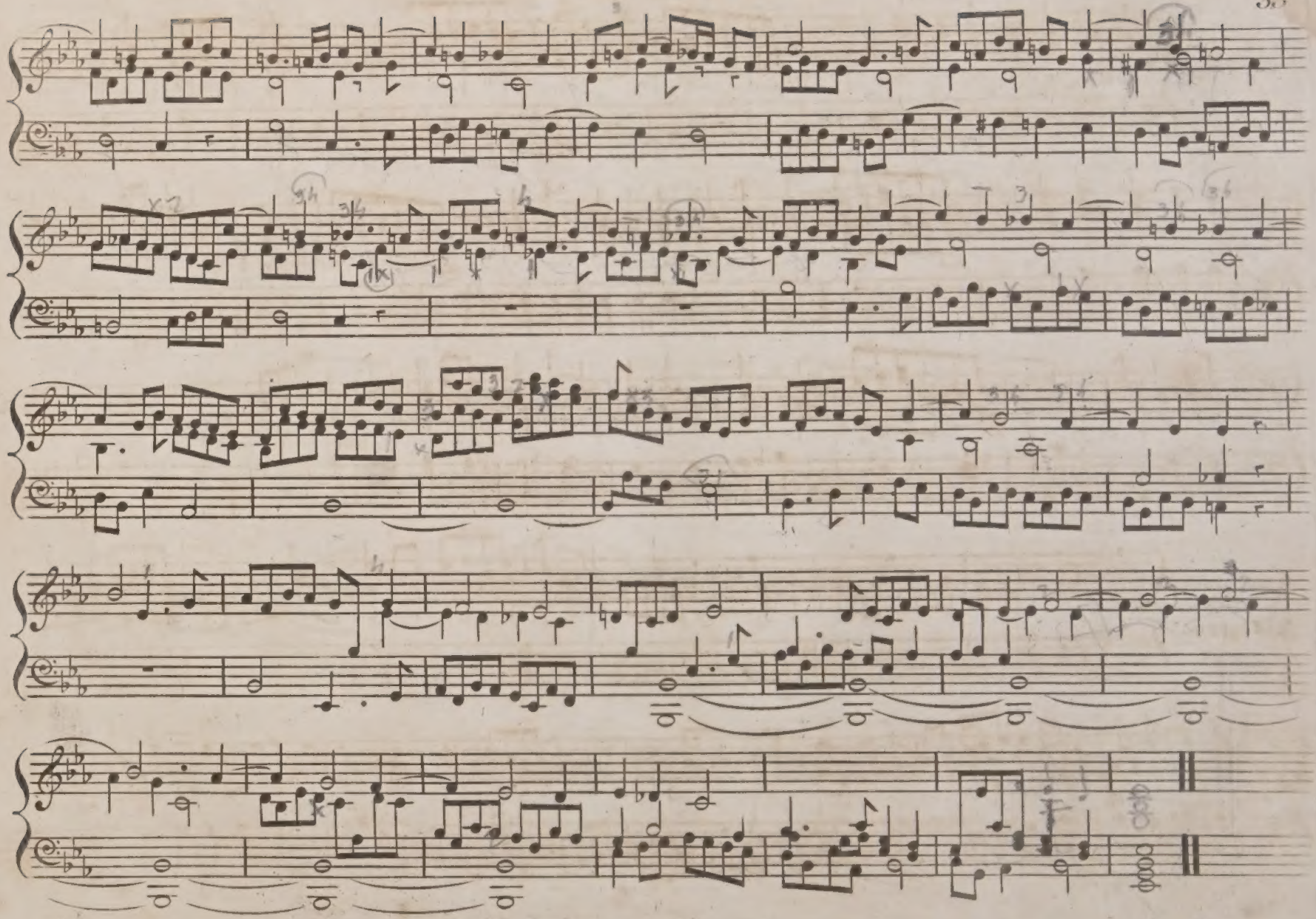
Con Spirito



Diapasons Principal and Flute, The Piano parts on the Swell

(Humphryes)



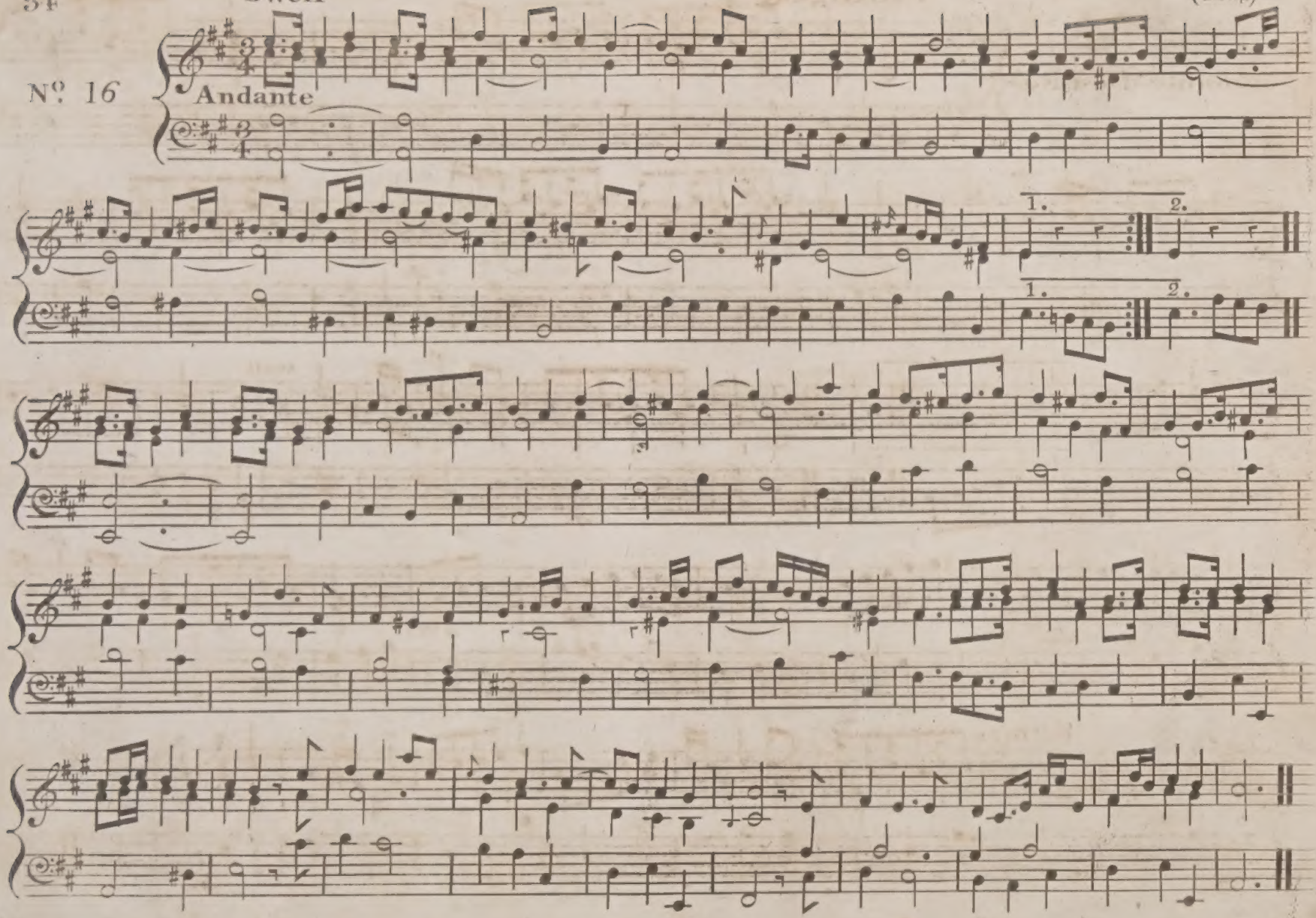


Swell

(Long)

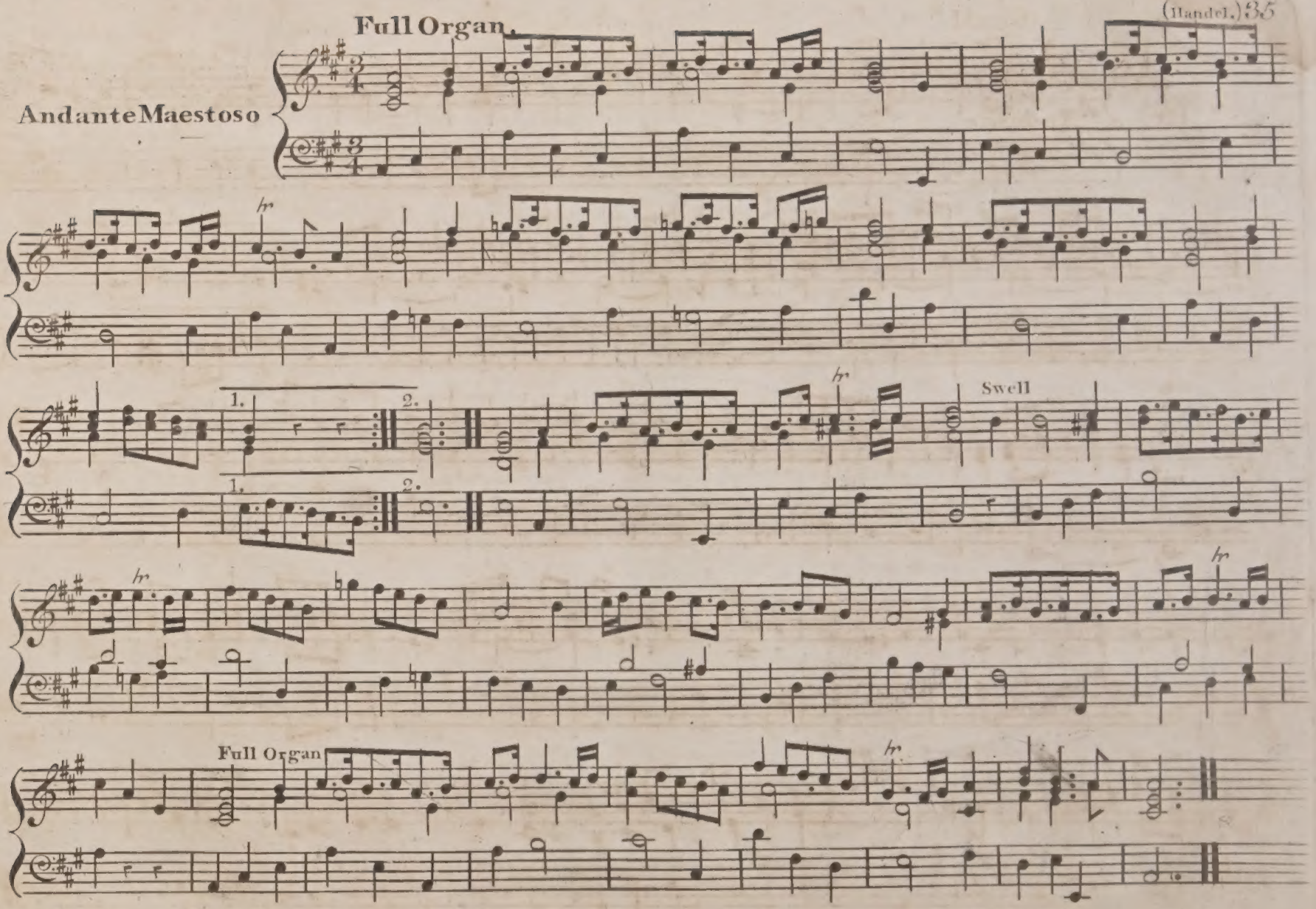
No. 16

Andante



Full Organ.

Andante Maestoso



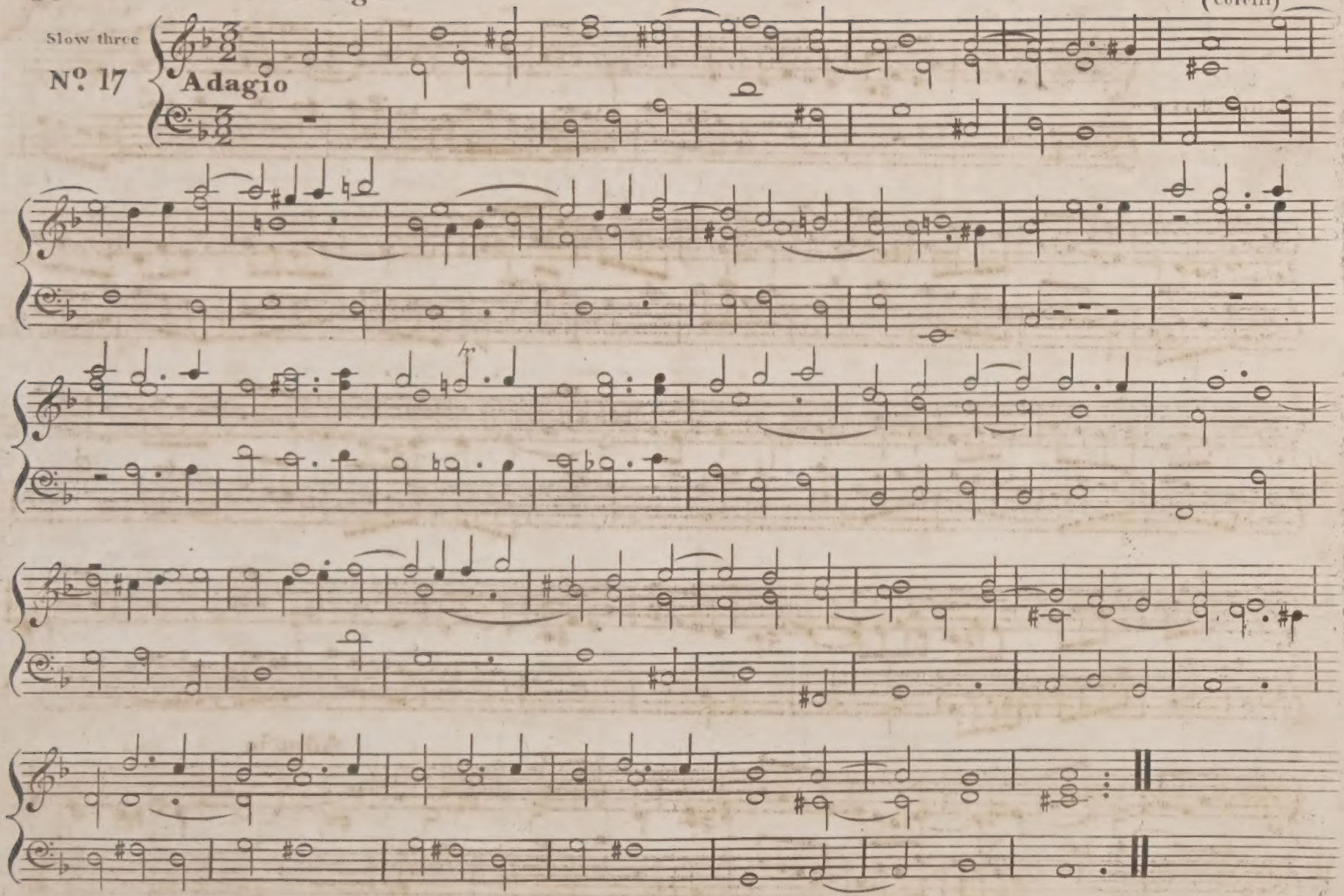
Full Organ

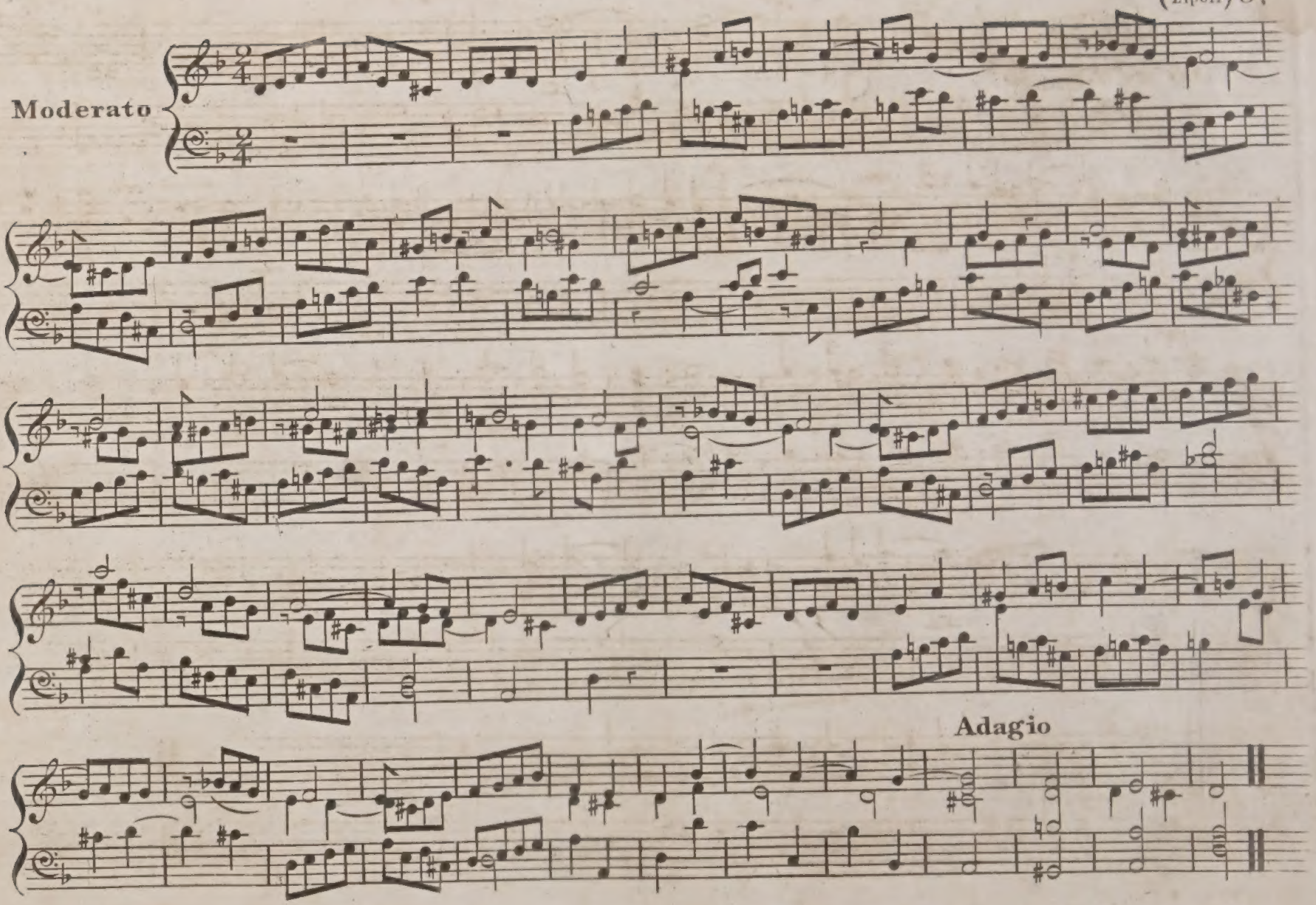
(Corelli)

Slow three

Nº 17

Adagio



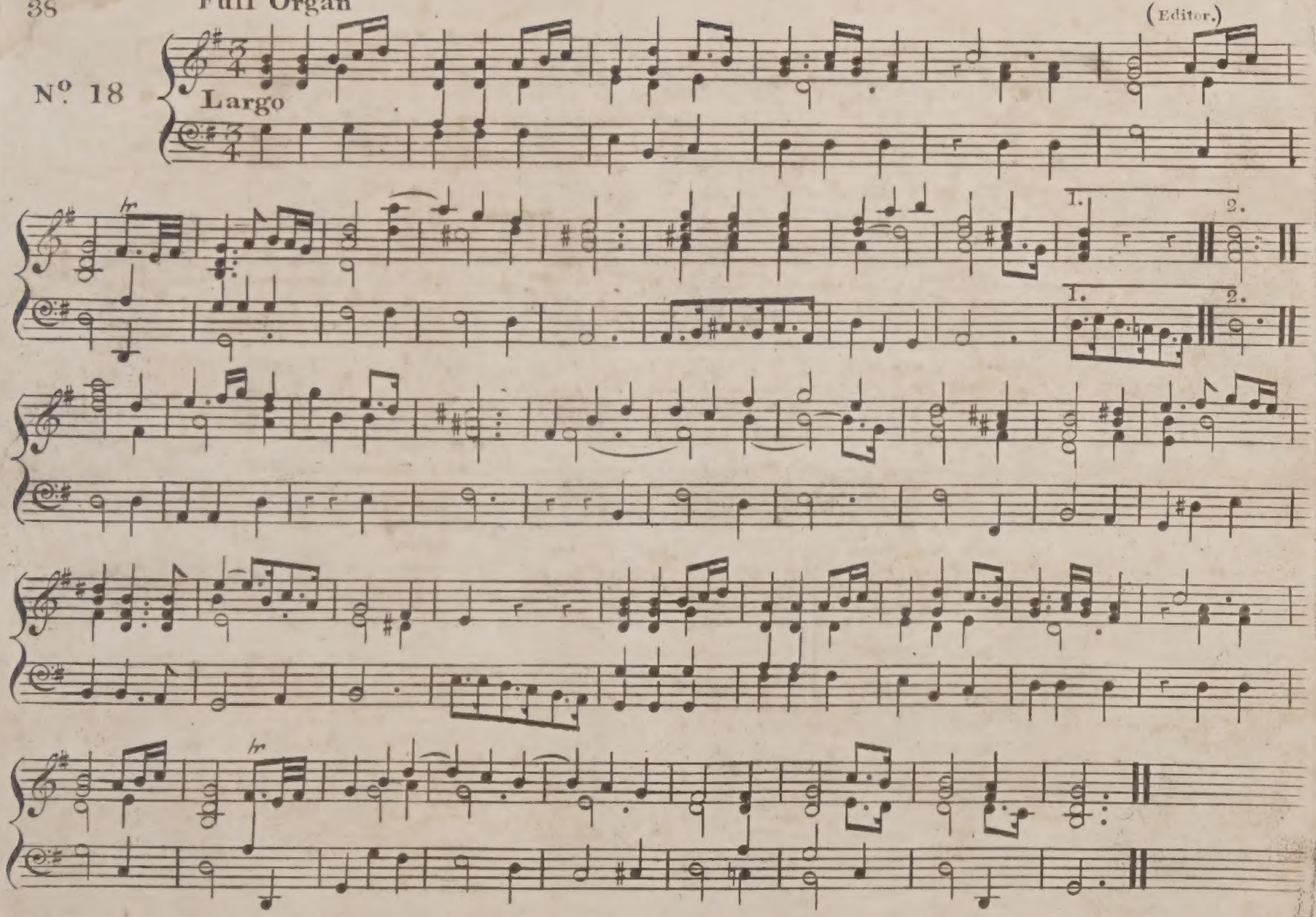

Moderato
Adagio

Full Organ

(Editor.)

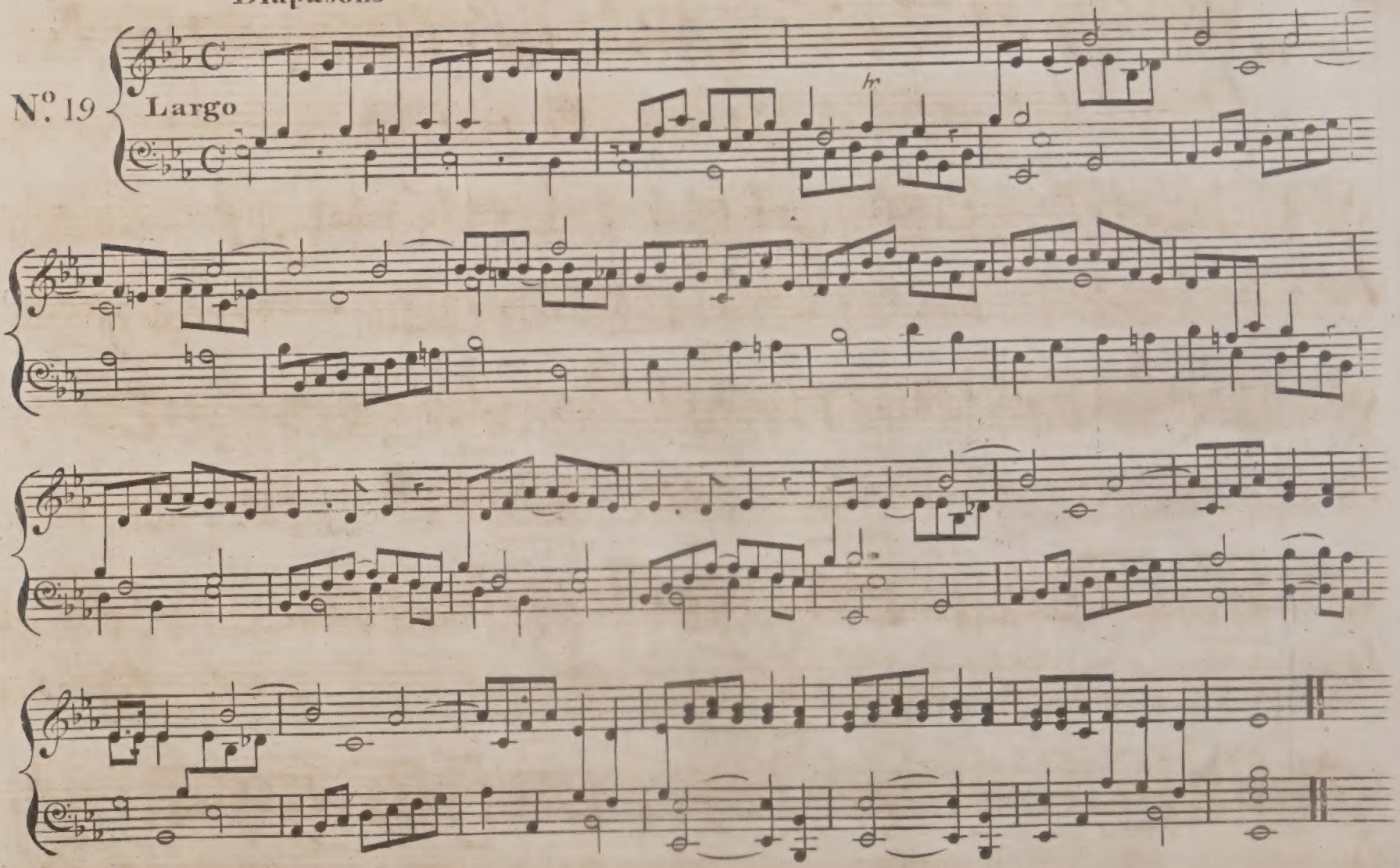
No. 18

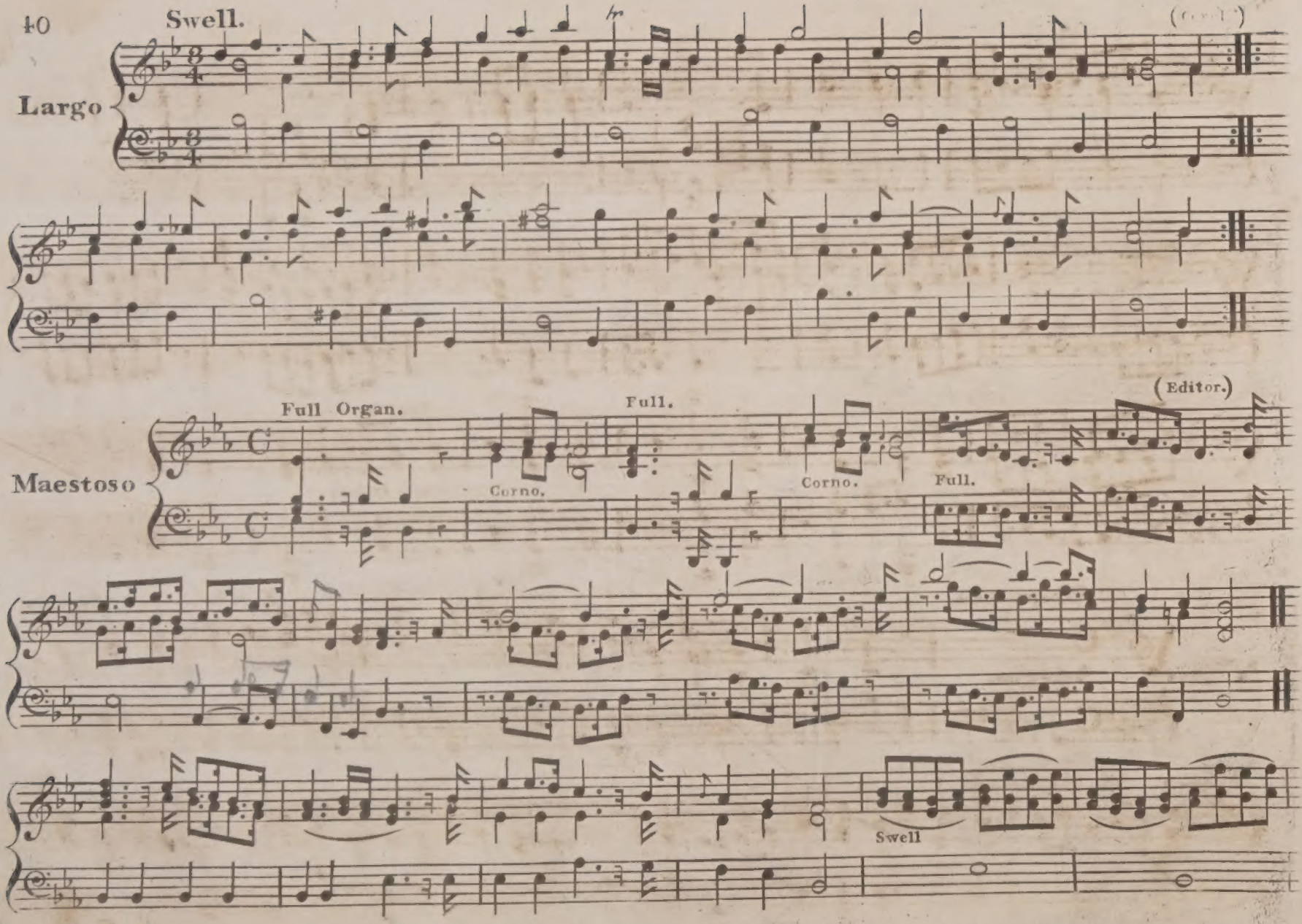
Largo

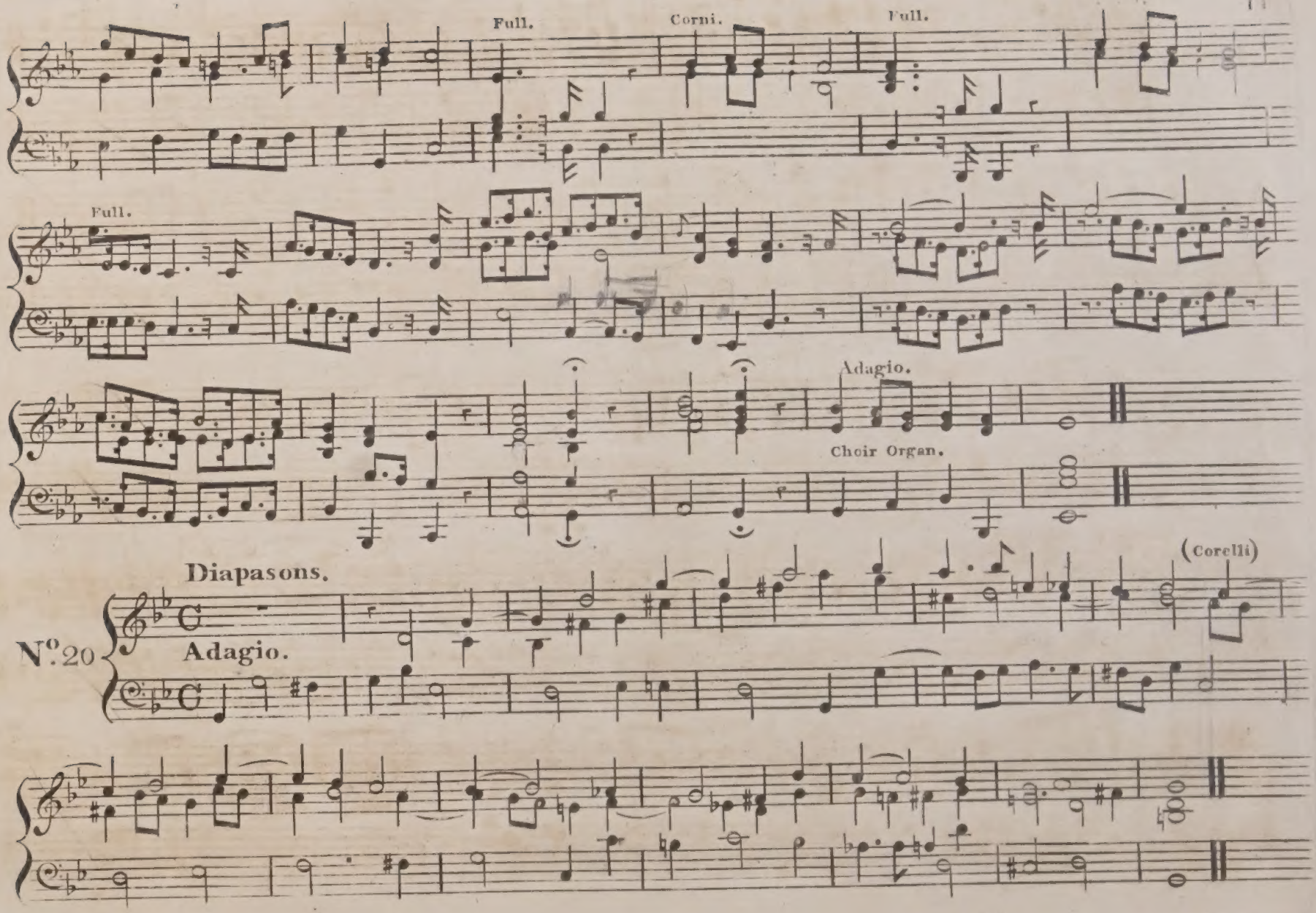


Diapasons

(Altered from Schobert)



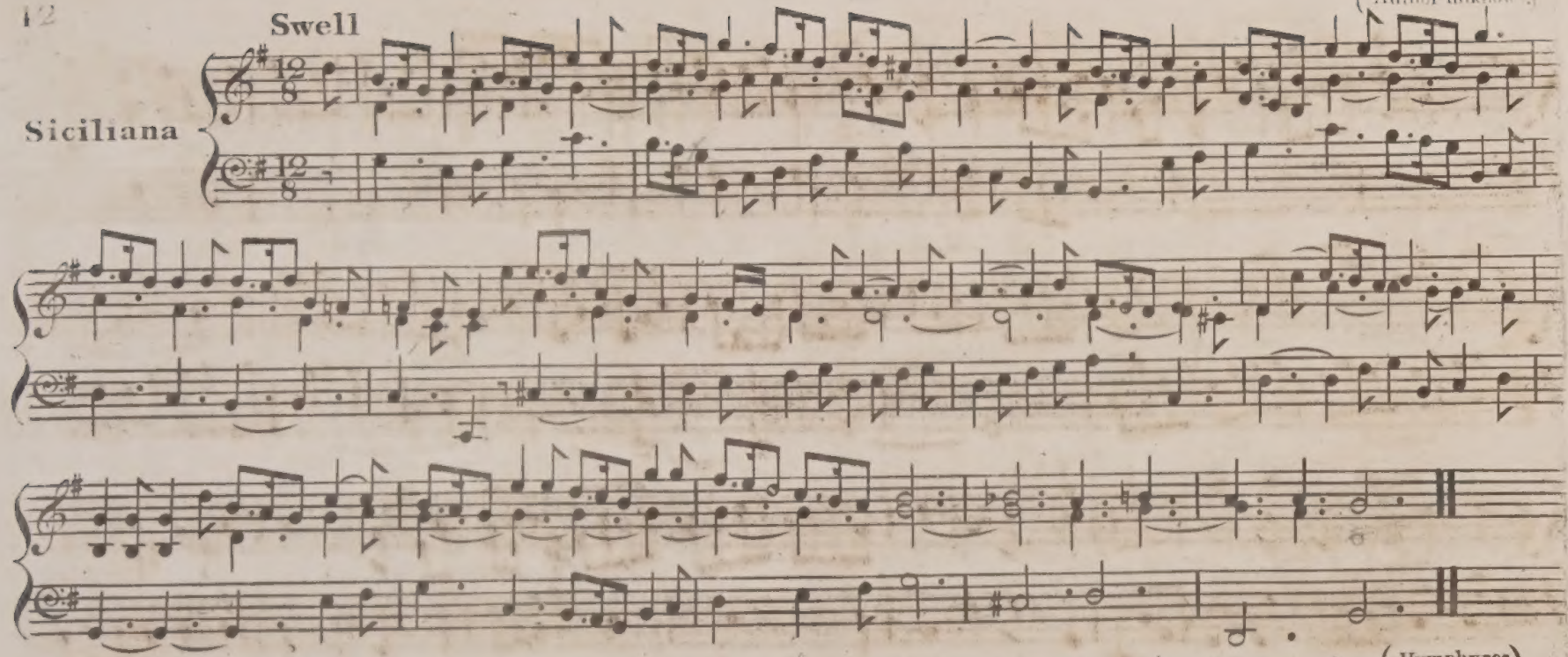

Swell.
Largo
Full Organ.
Full.
Corno.
Corno.
Full.
(Editor.)
Maestoso
Swell


Full.
Corni.
Full.
Full.
Adagio.
Choir Organ.
Diapasons.
(Corelli)
N°.20
Adagio.

Swell

(Author unknown.)

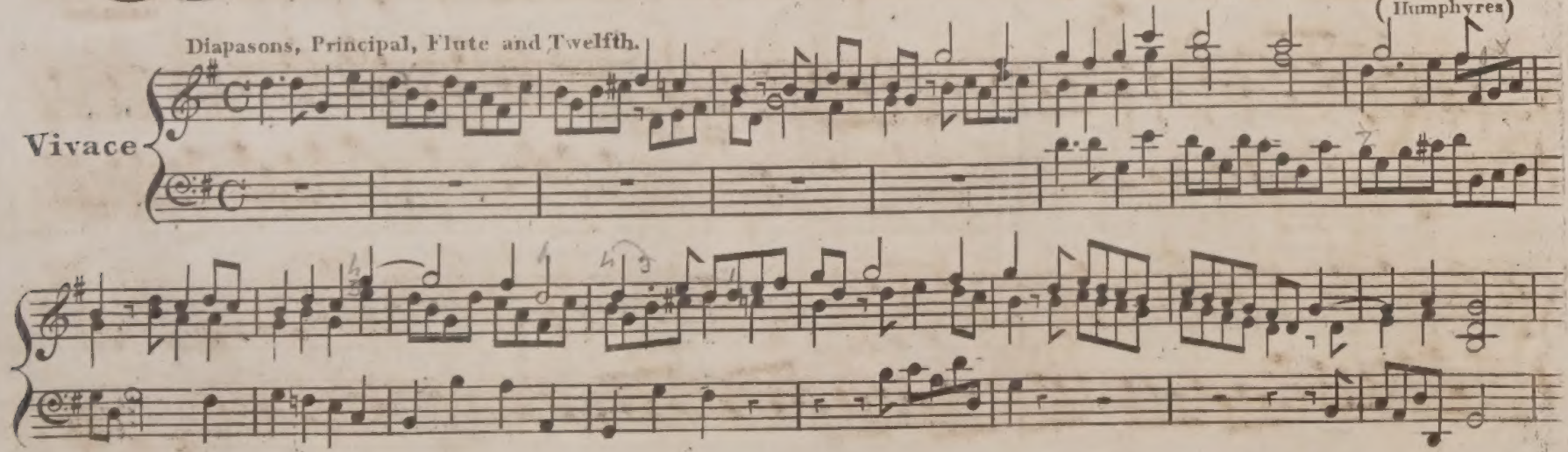
Siciliana

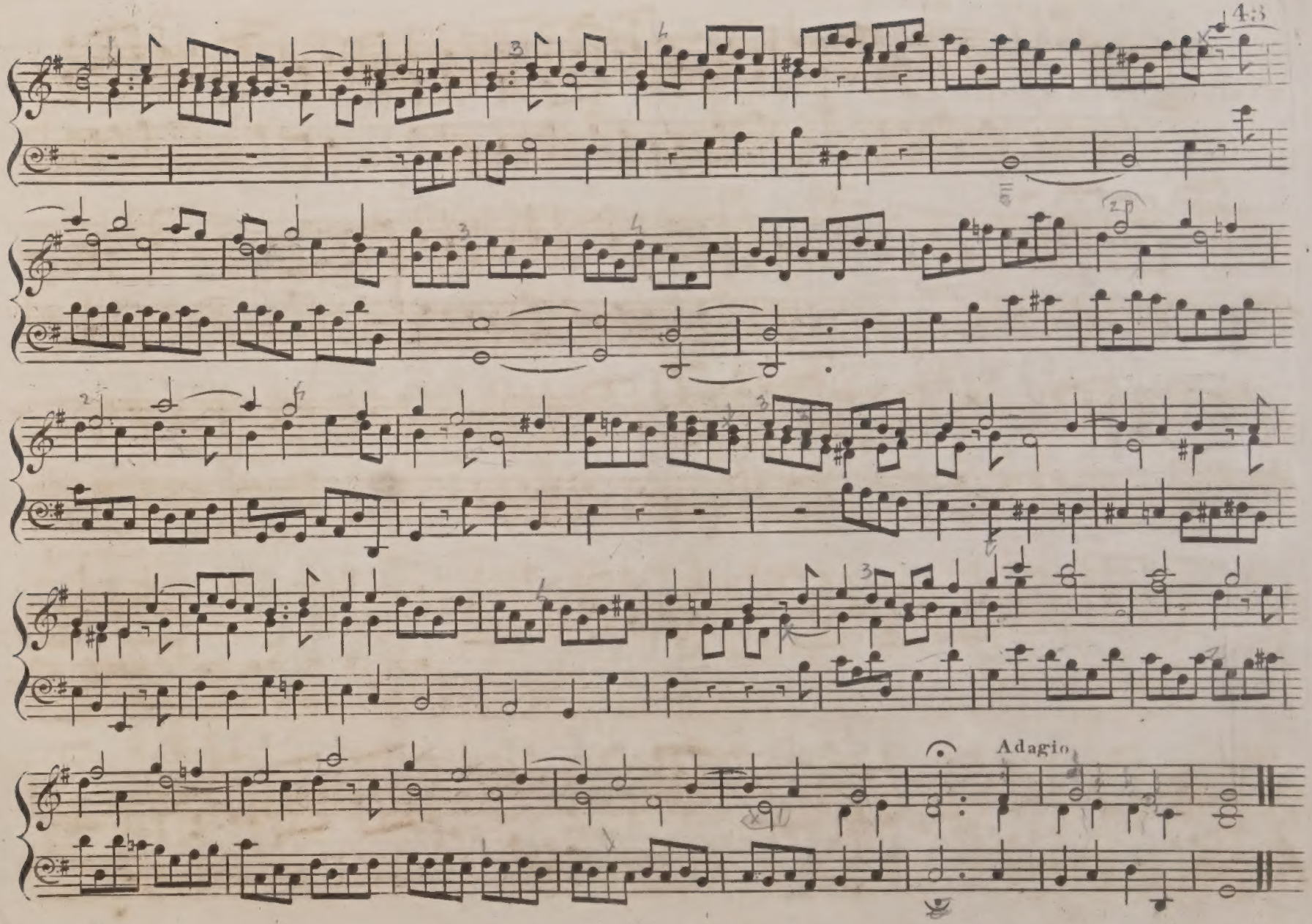


(Humphyres)

Diapasons, Principal, Flute and Twelfth.

Vivace

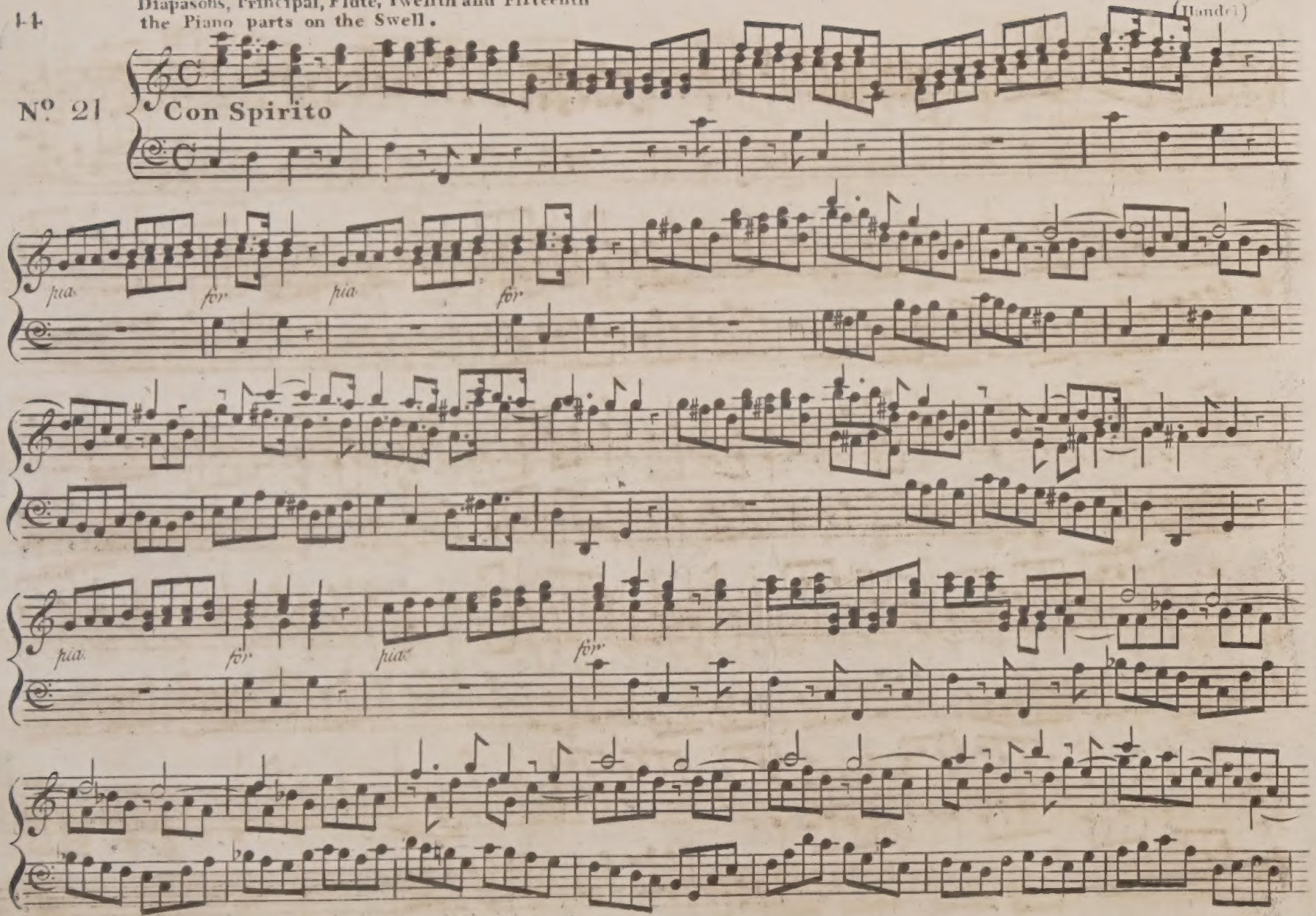


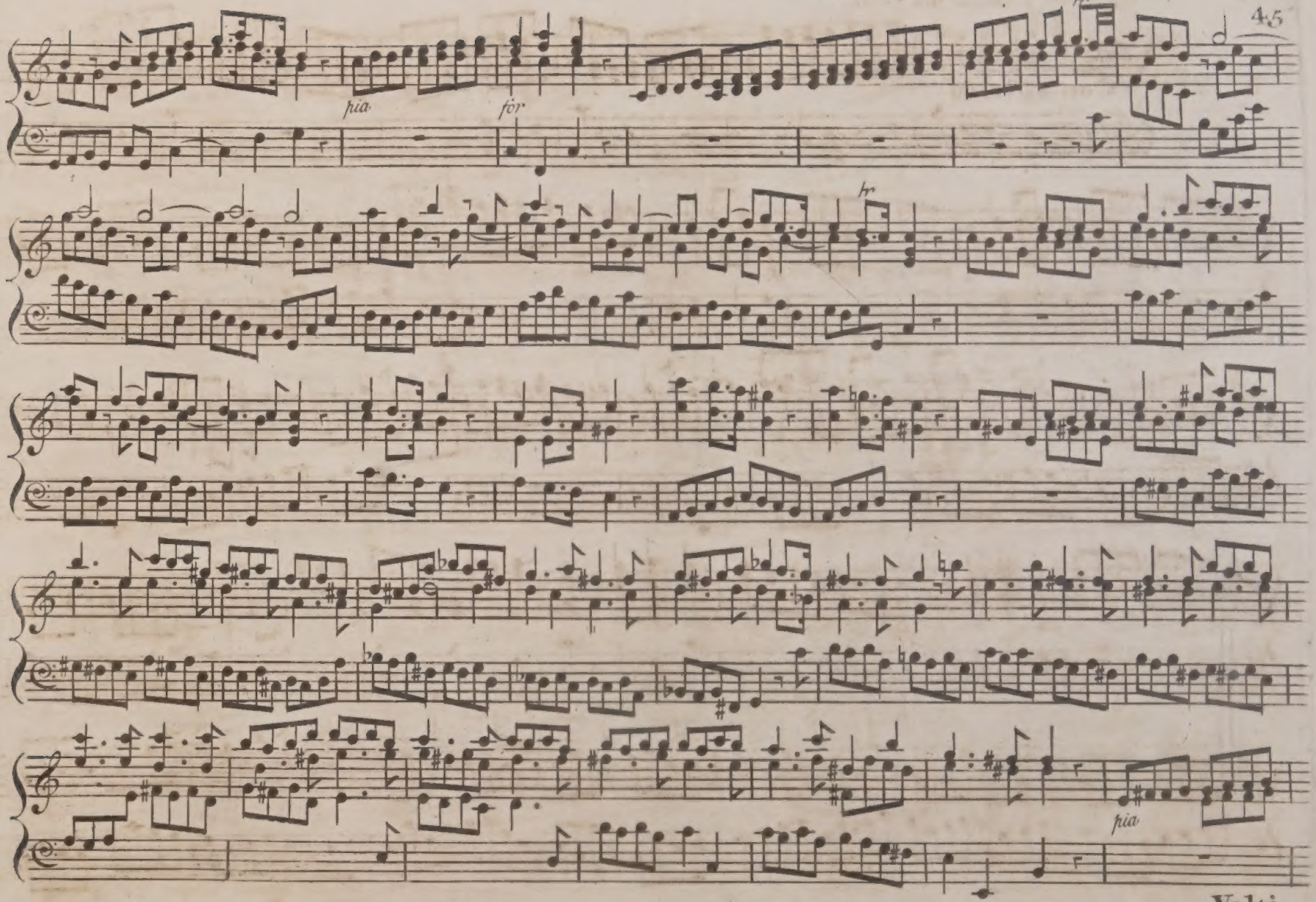

Adagio

Diapasons, Principal, Flute, Twelfth and Fifteenth
the Piano parts on the Swell.

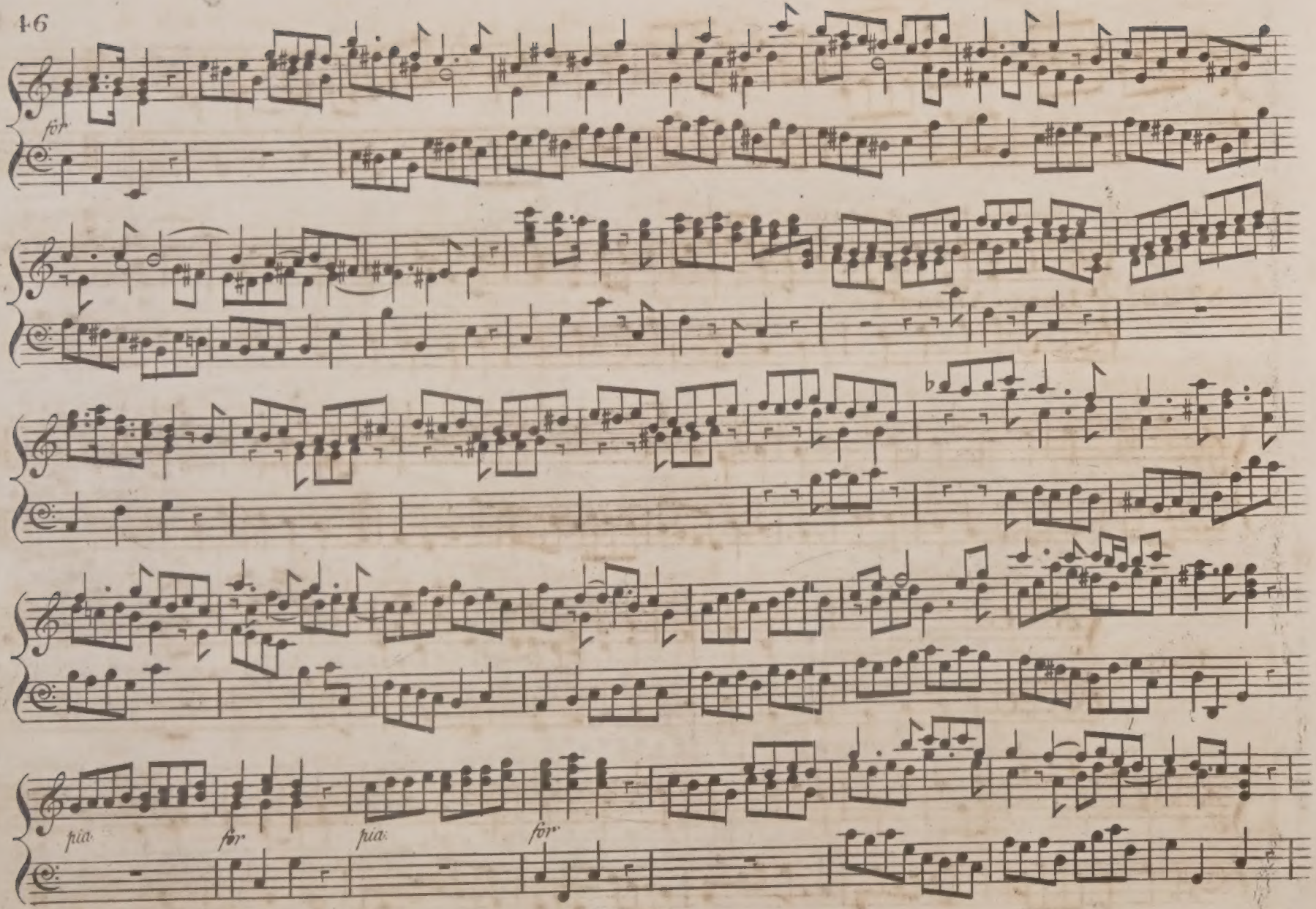
(Handel)

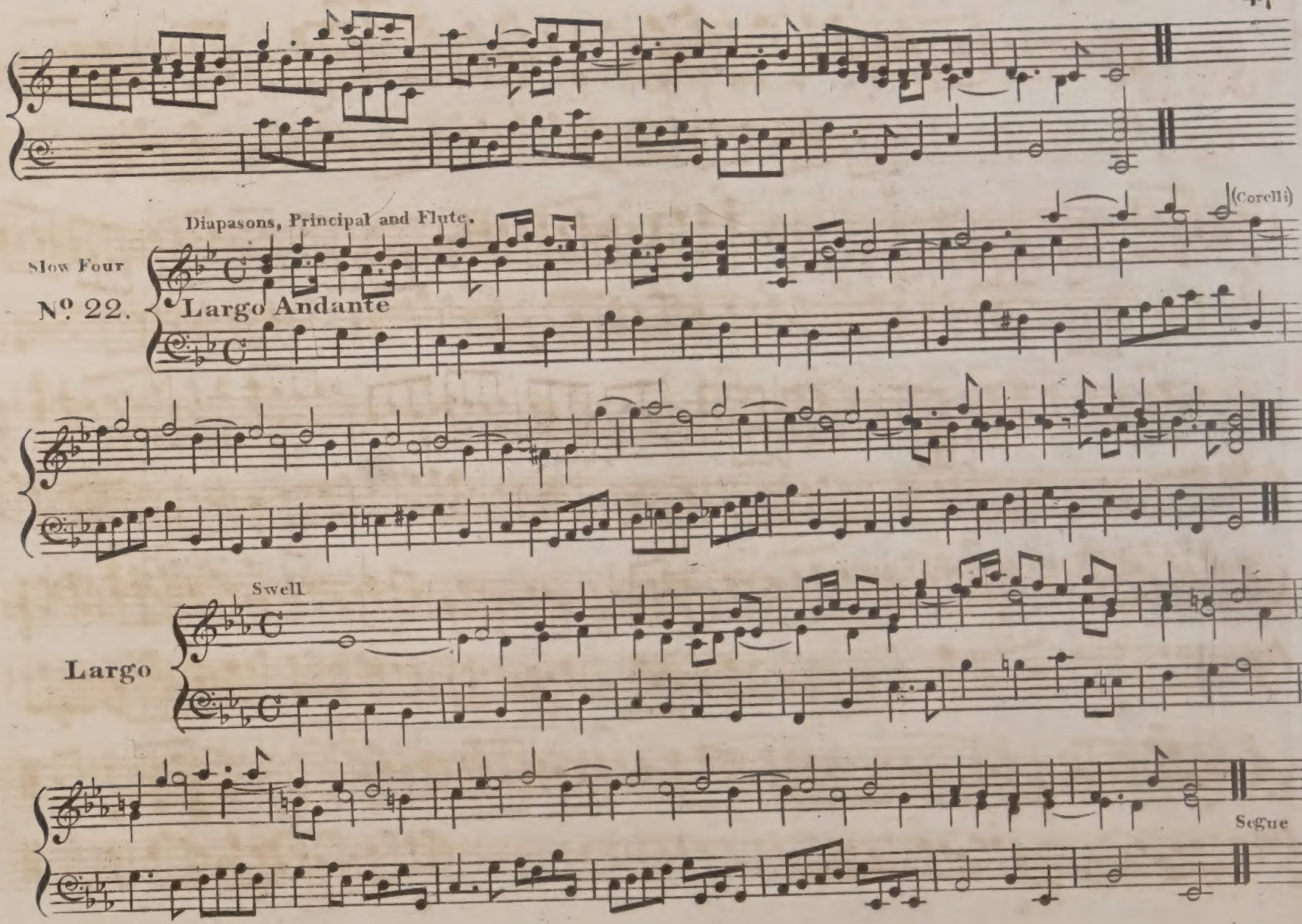
No. 21 Con Spirito

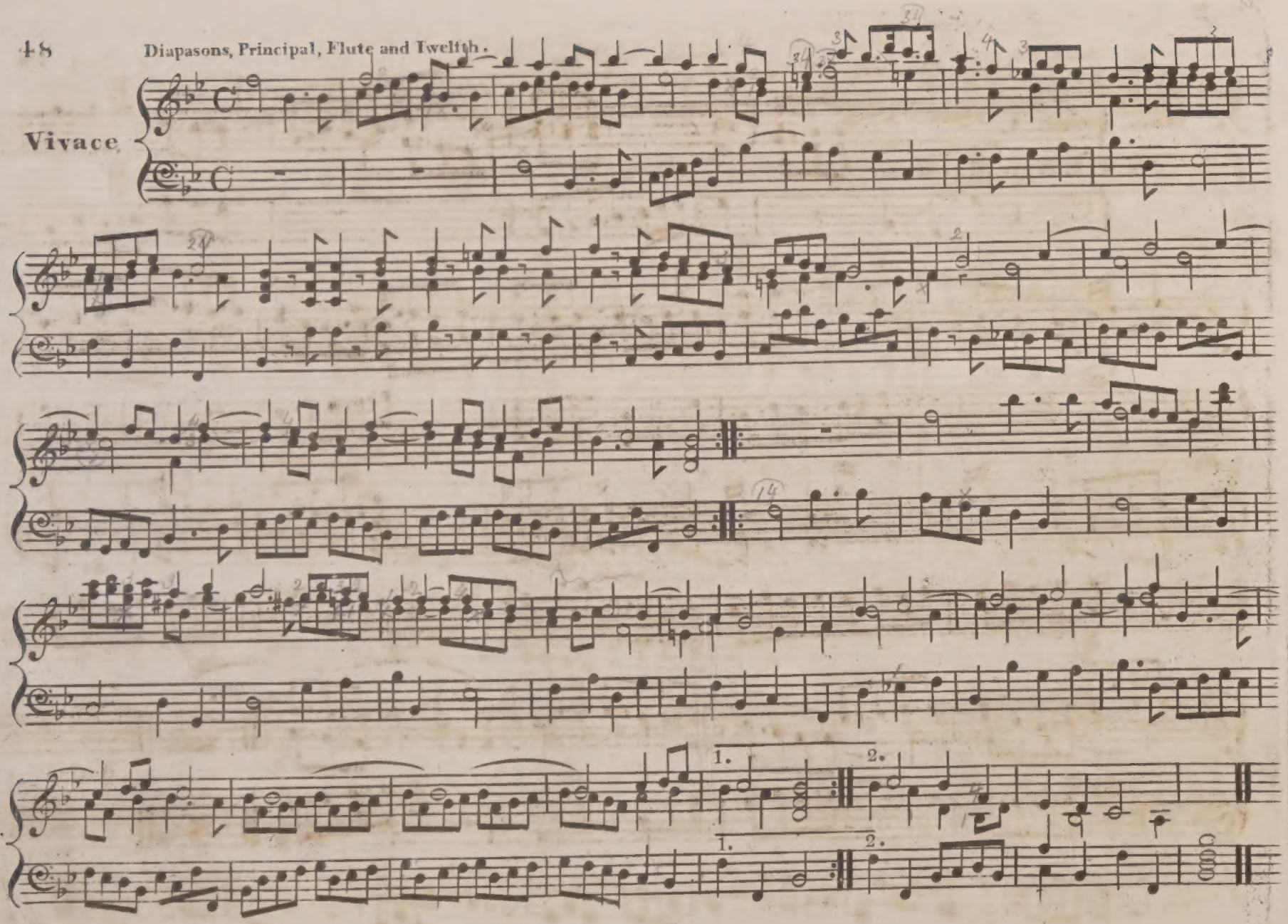




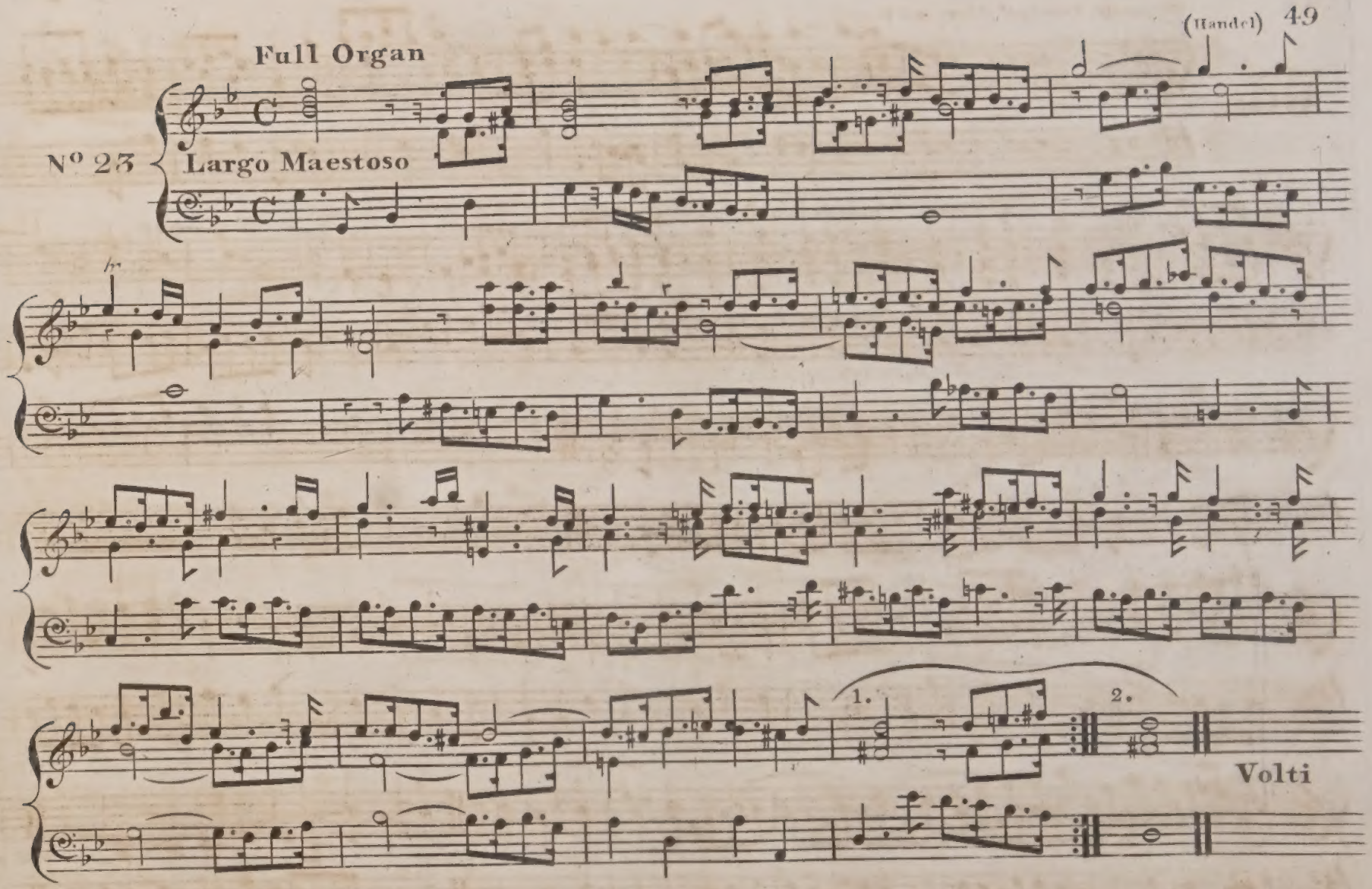
Volti

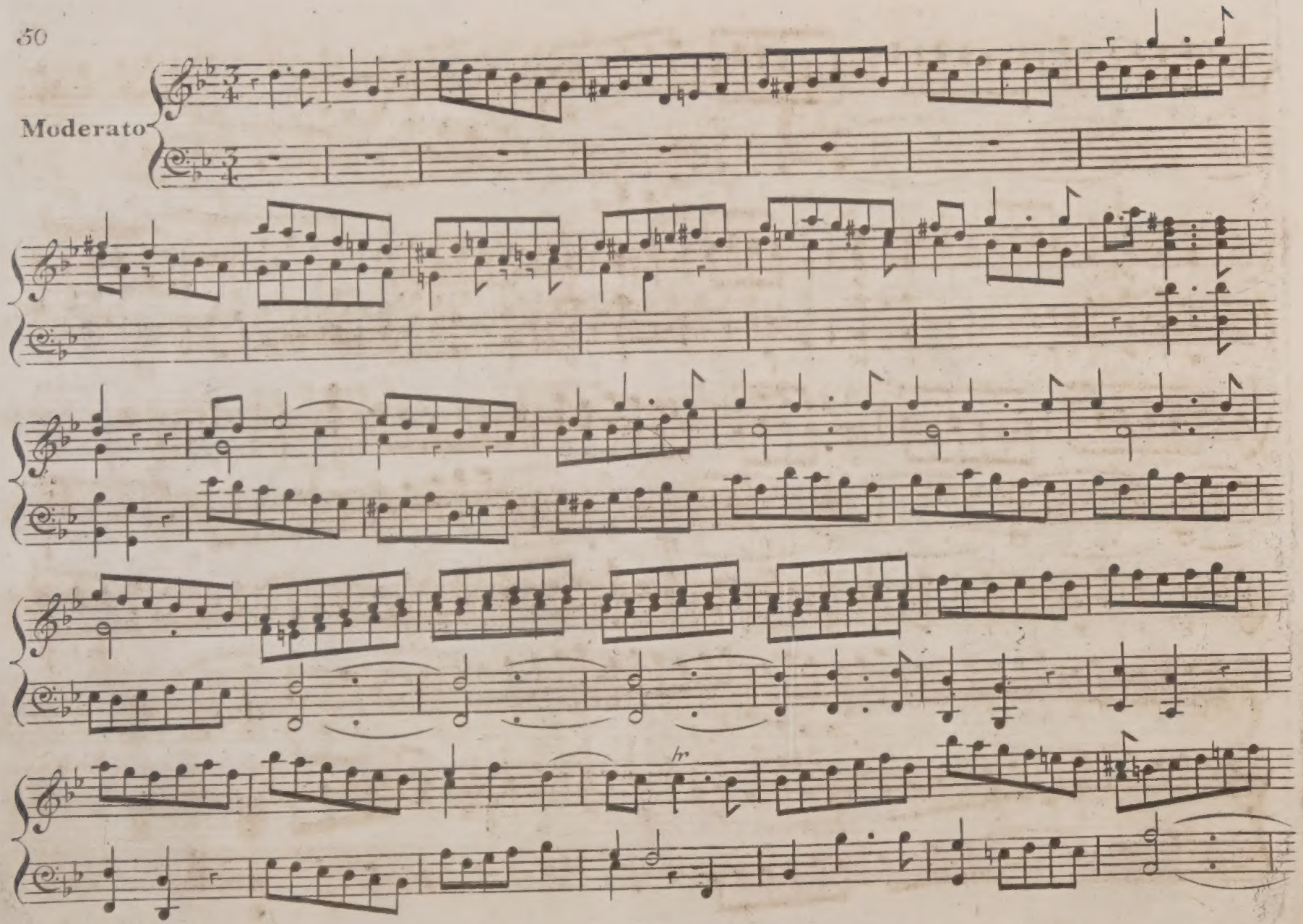

for
pia.
for
pia.
for

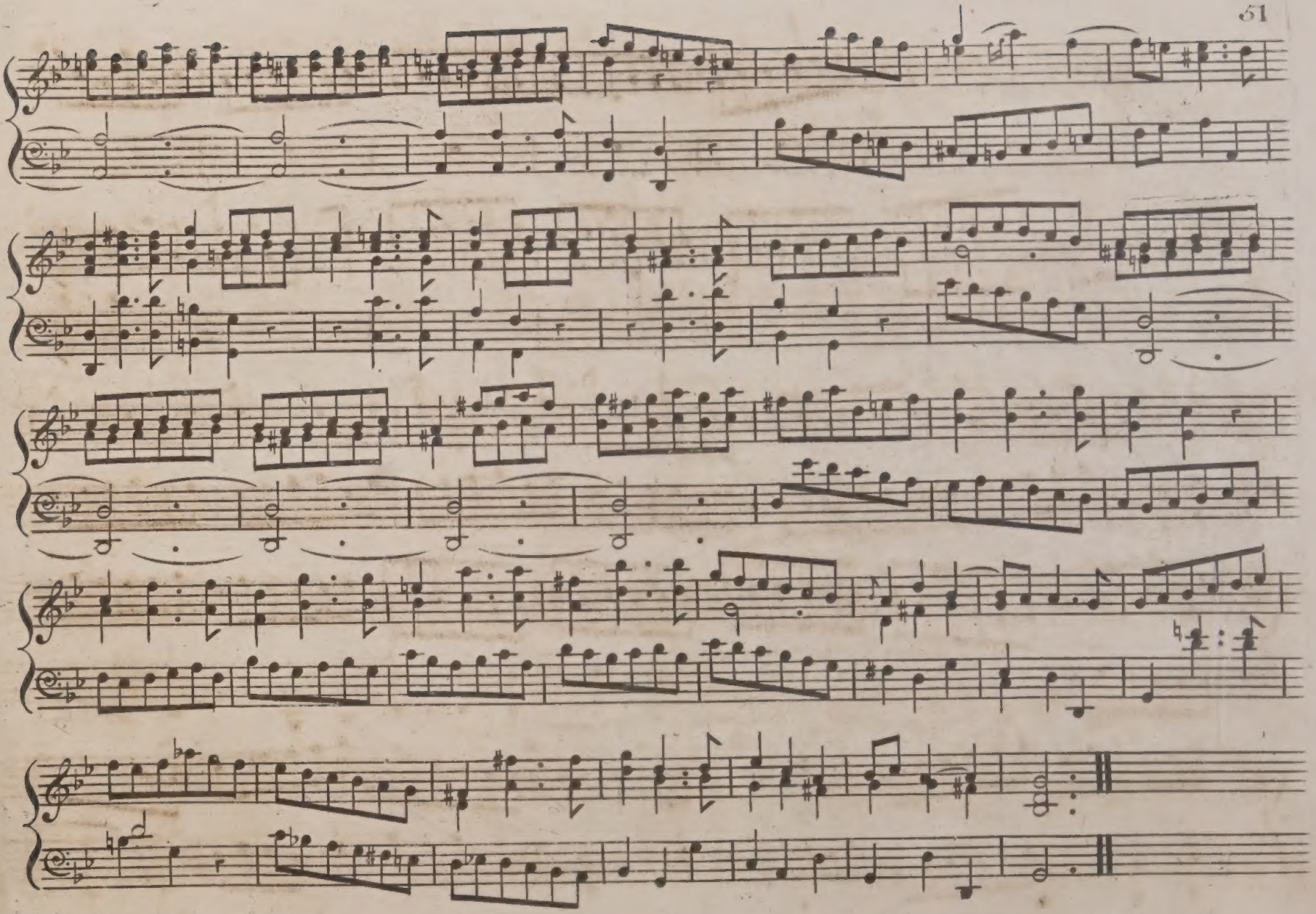

Diapasons, Principal and Flute.
(Corelli)
Slow Four
No. 22.
Largo Andante
Swell
Largo
Segue


Vivace
1.
2.
1.
2.

Full Organ




Moderato

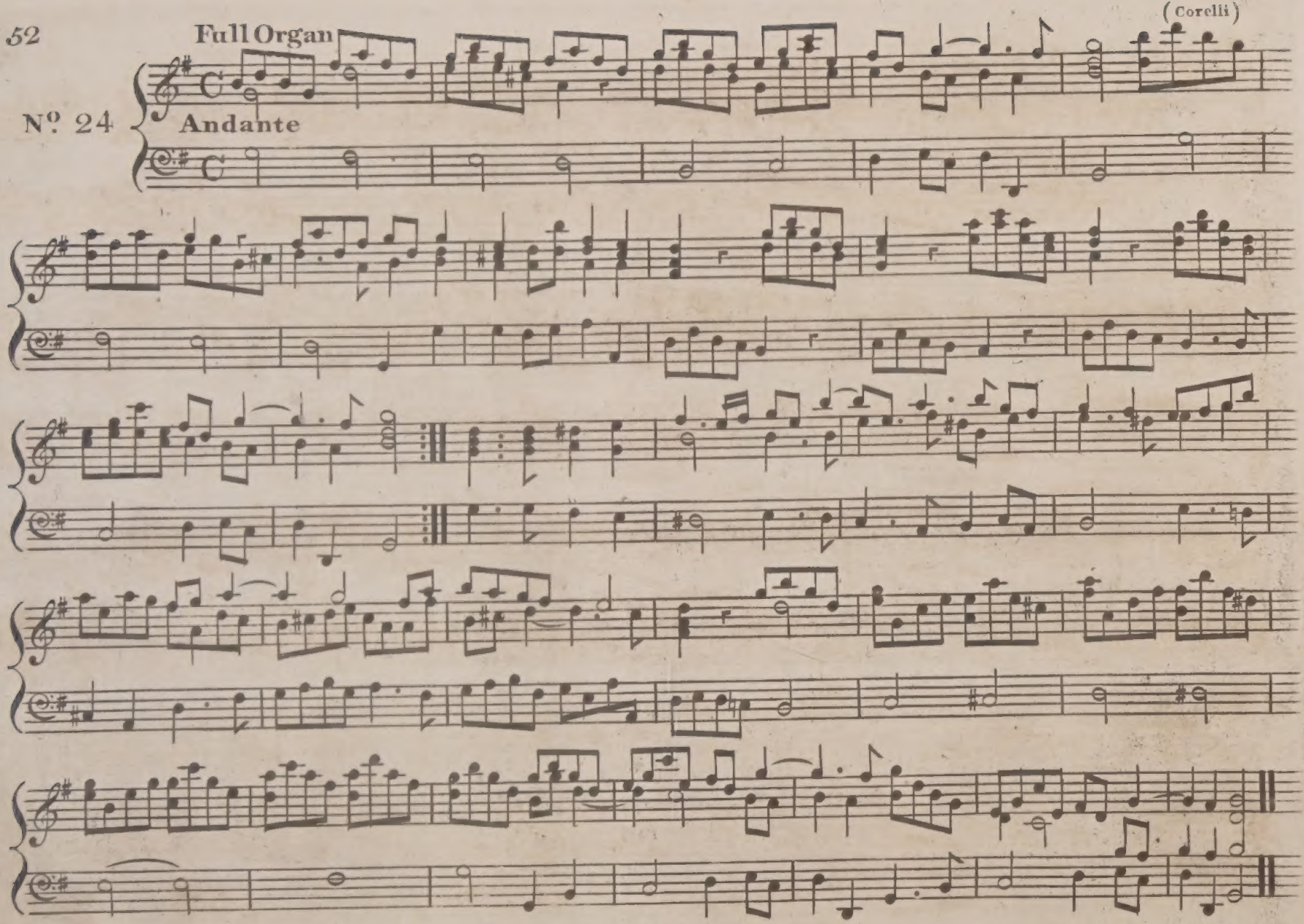


Full Organ

(Corelli)

Nº. 24

Andante

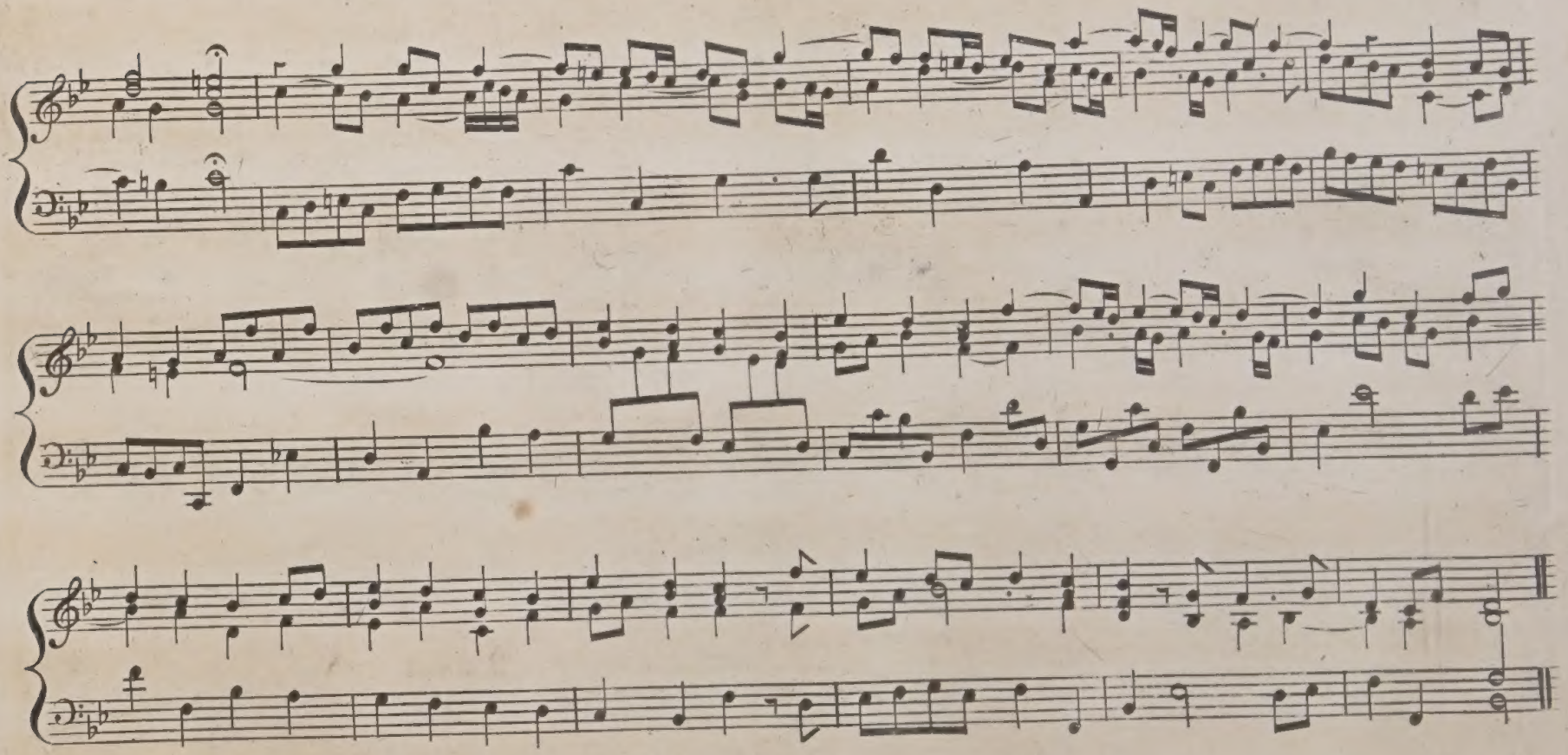


Diapasons Pricipal Flute and Twelfth

Corelli

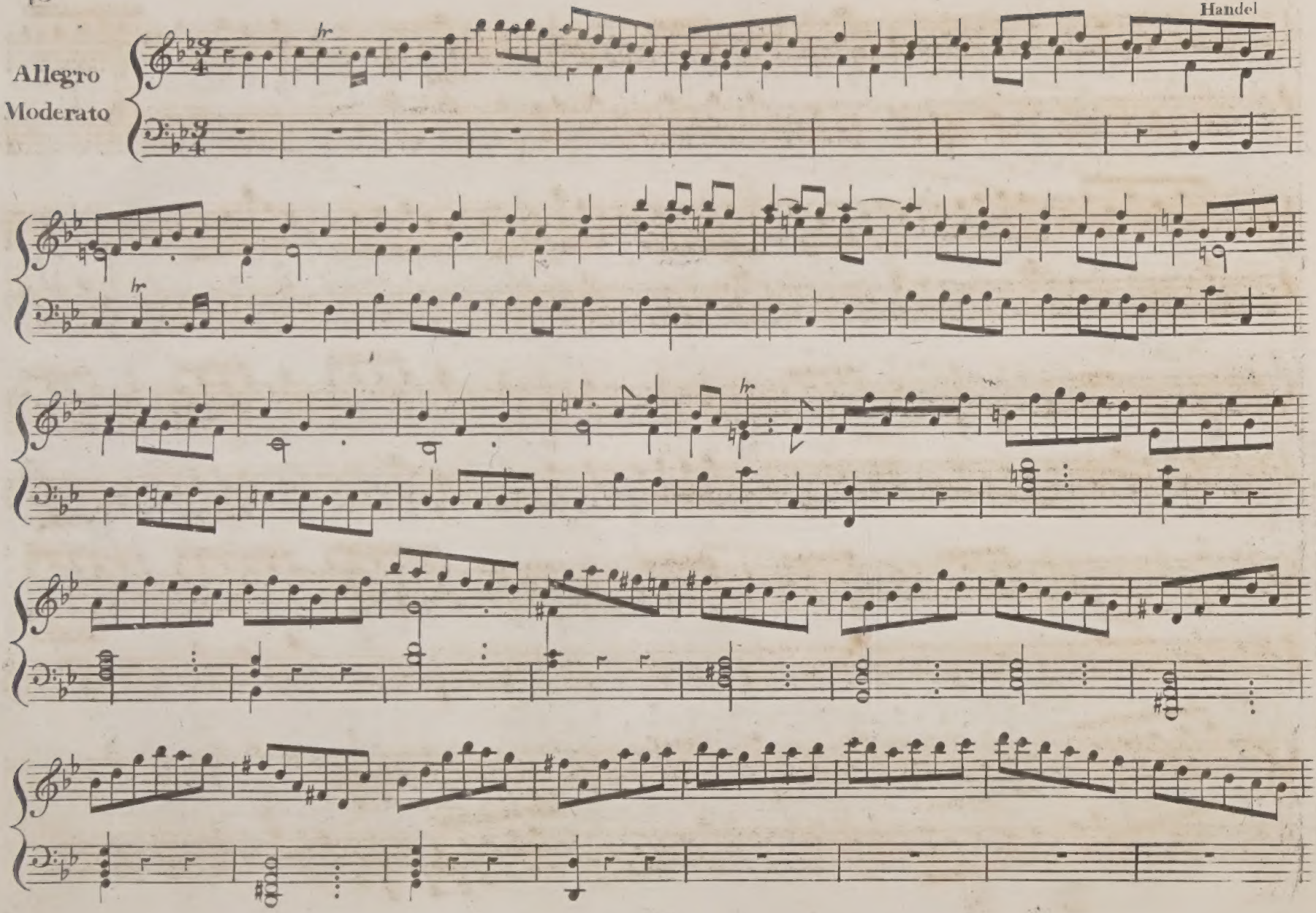
No 37.

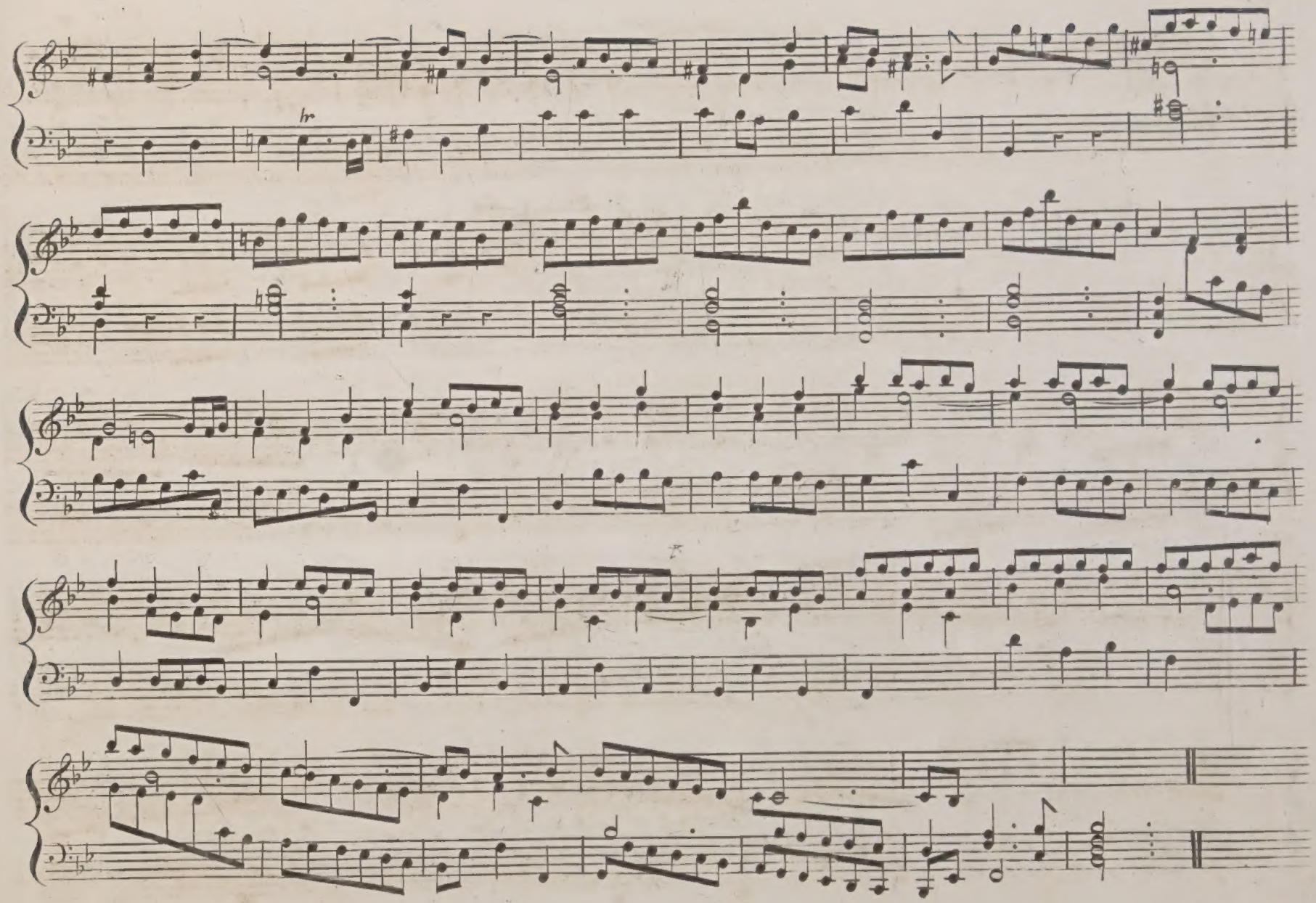
Largo



Handel

Allegro
Moderato





Diapasons

Editor

No 38.

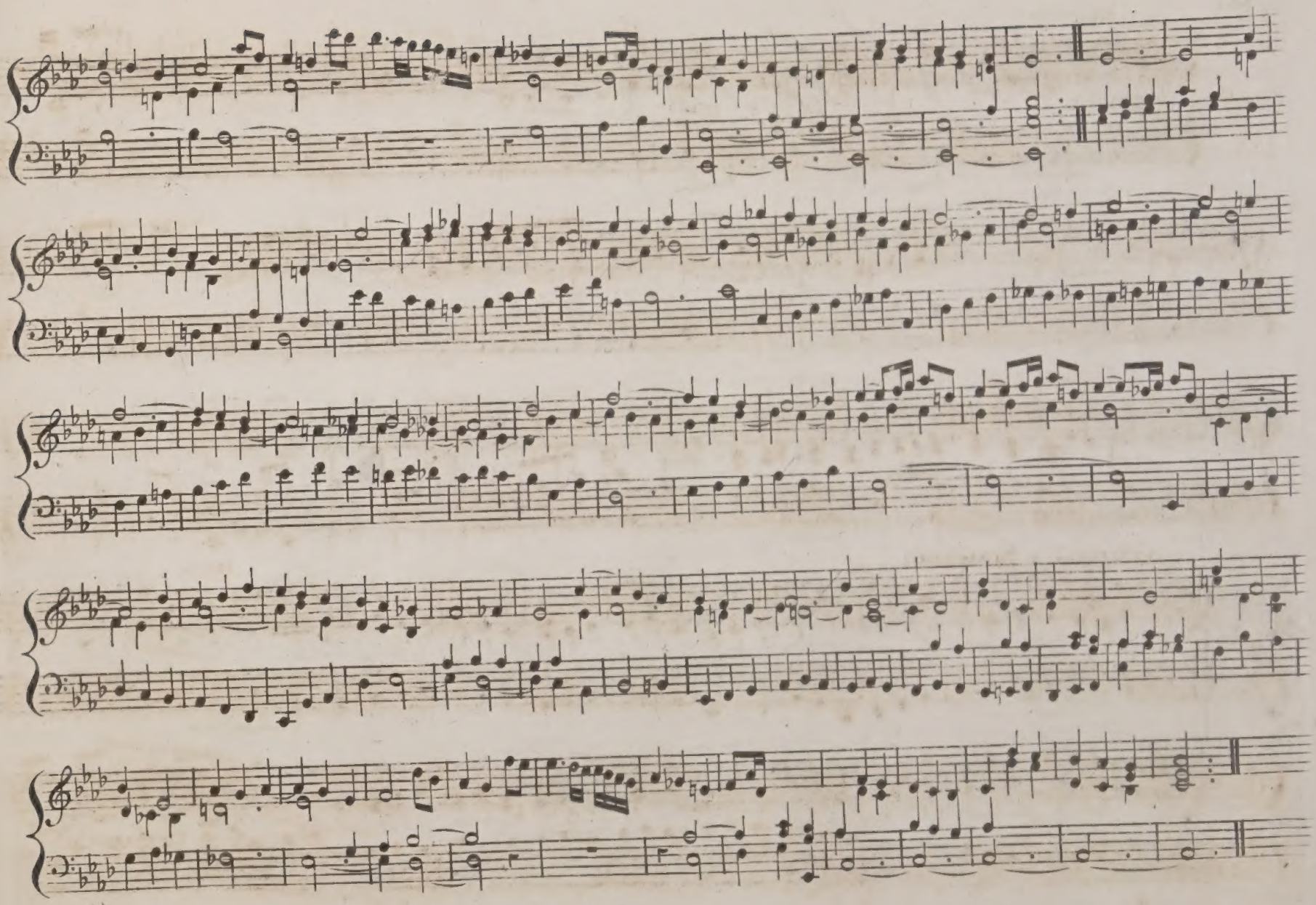
Adagio

hr

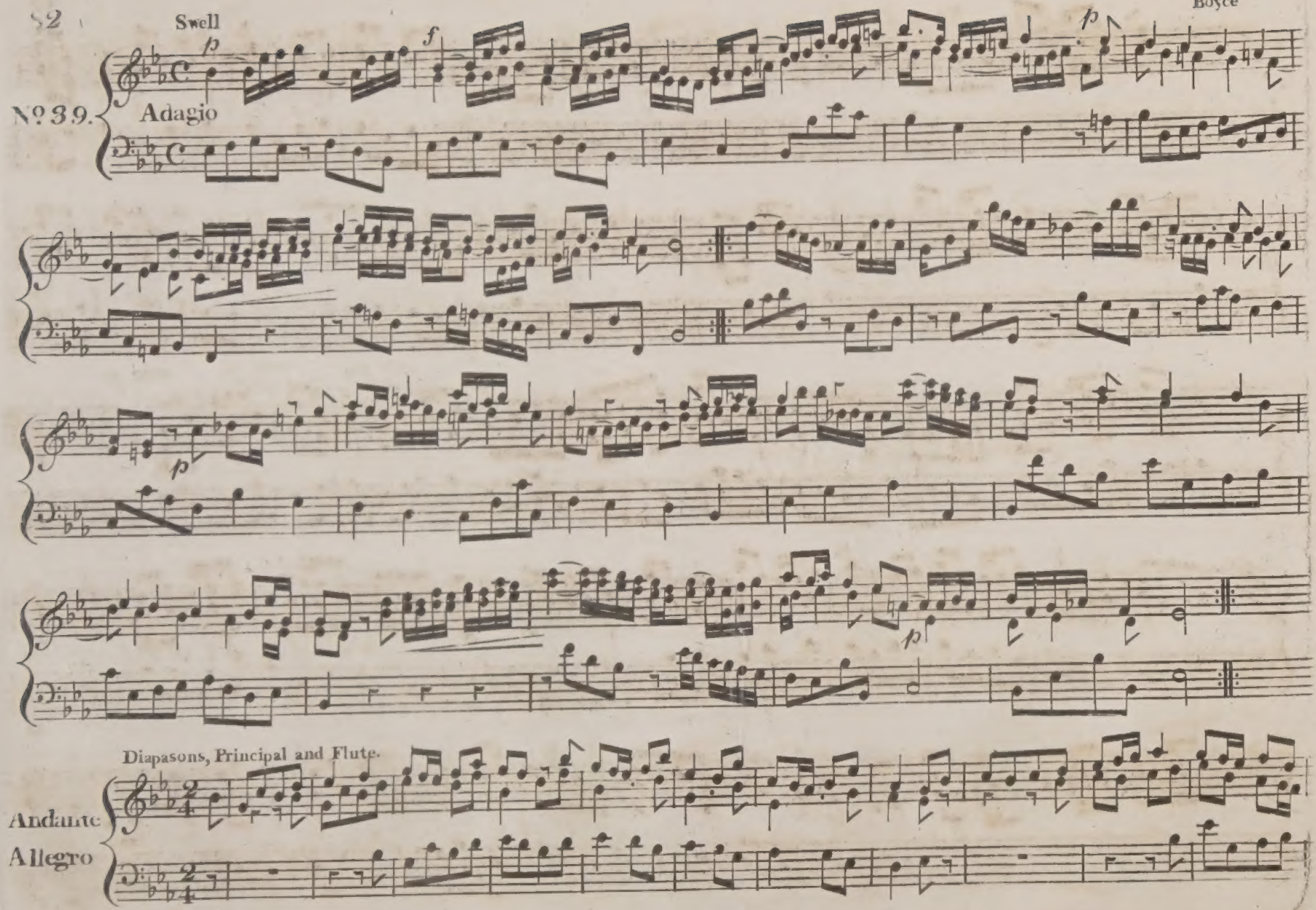
Affetuoso e Sostenuto

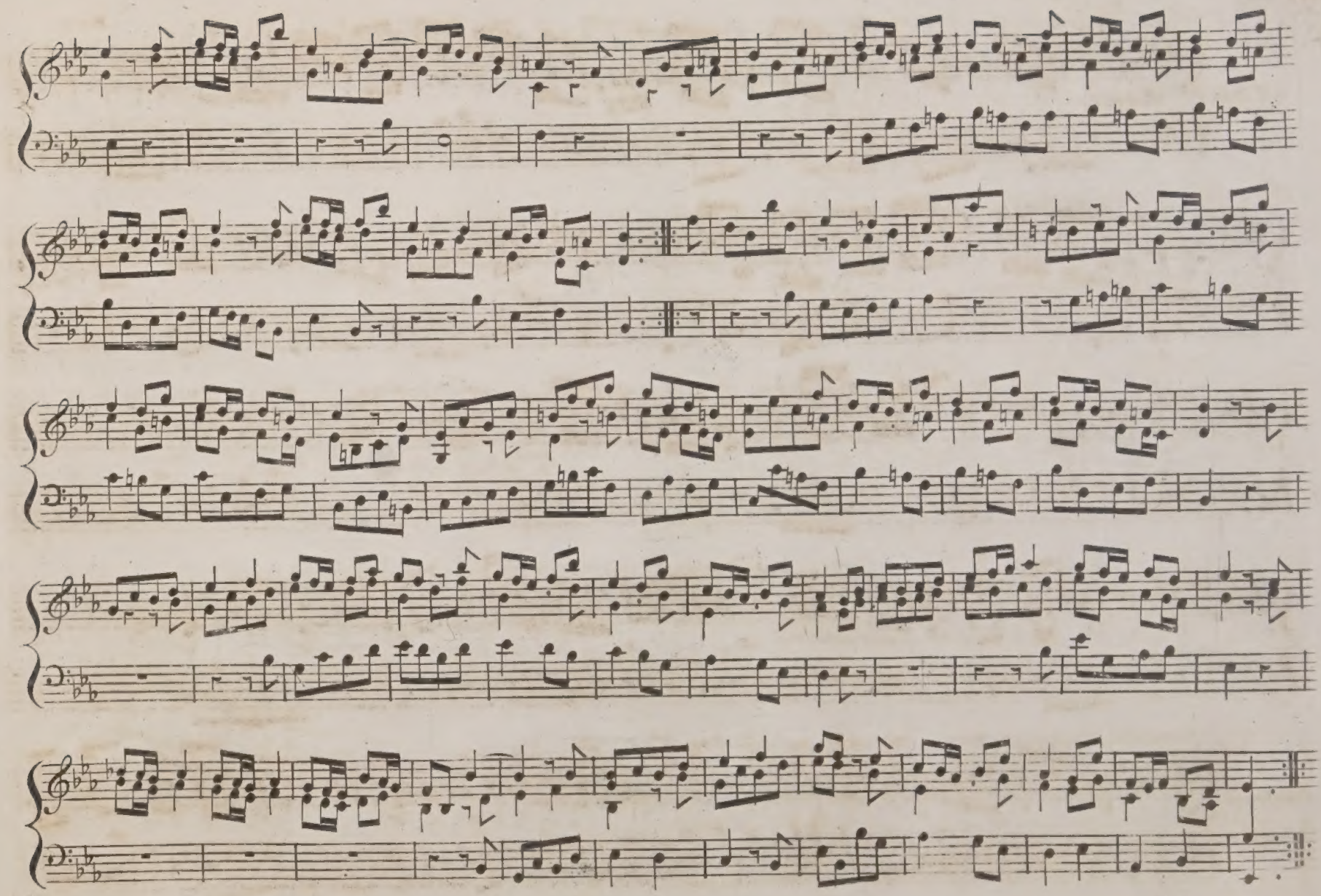
Havdn

Swell



Boyce

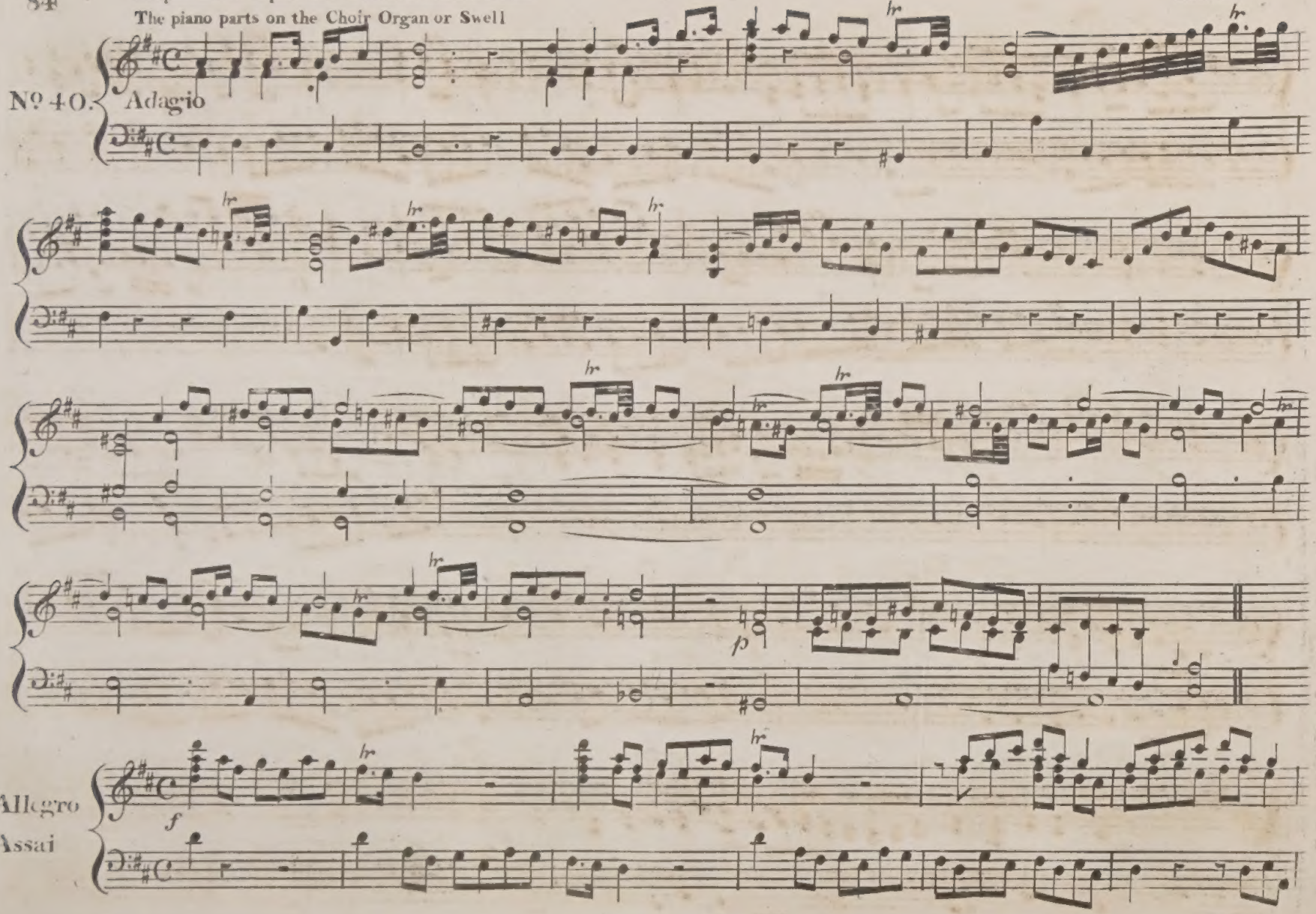

Swell
p
f
p
Nº 39.
Adagio
p
p
Diapasons, Principal and Flute.
Andante
Allegro

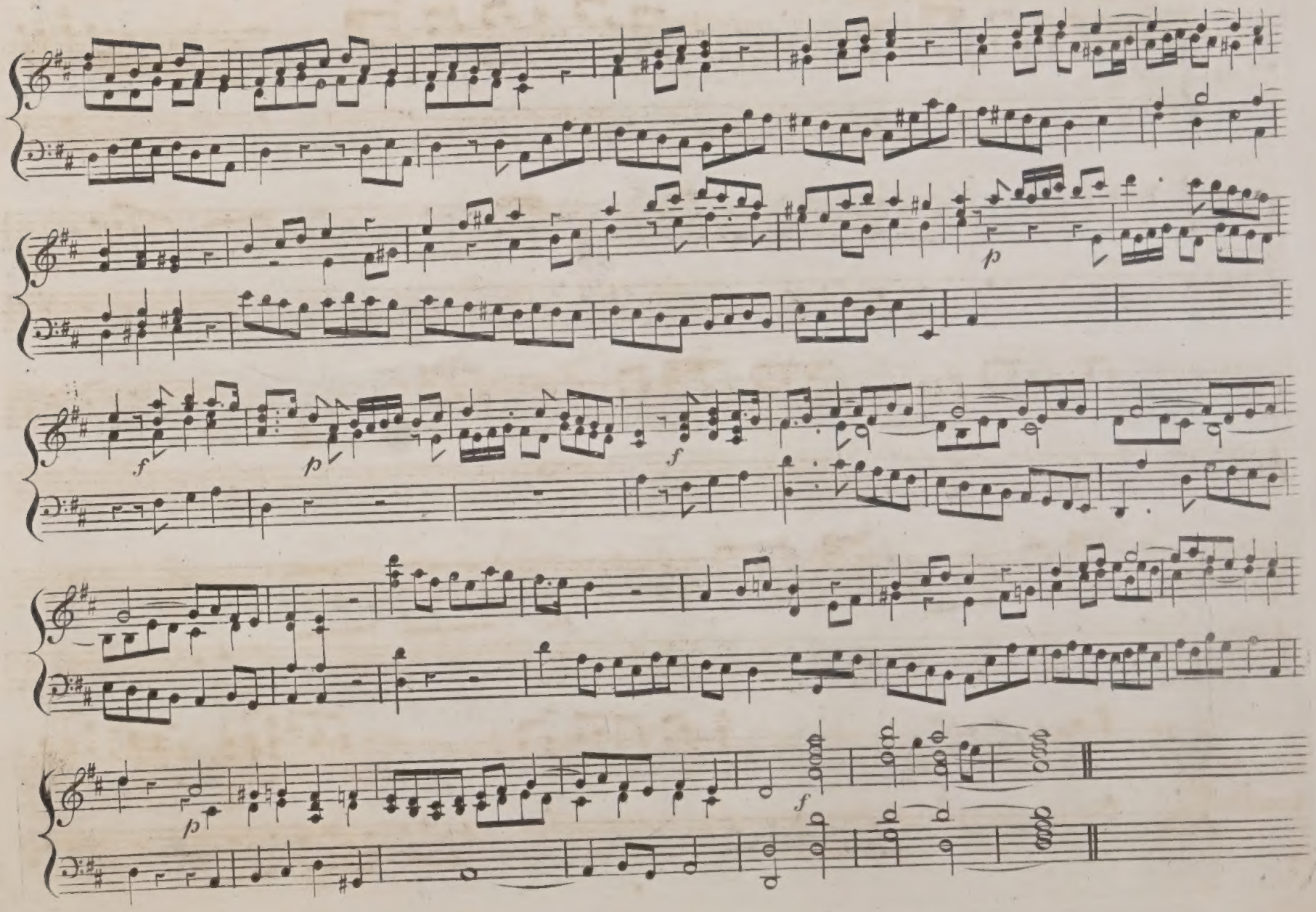


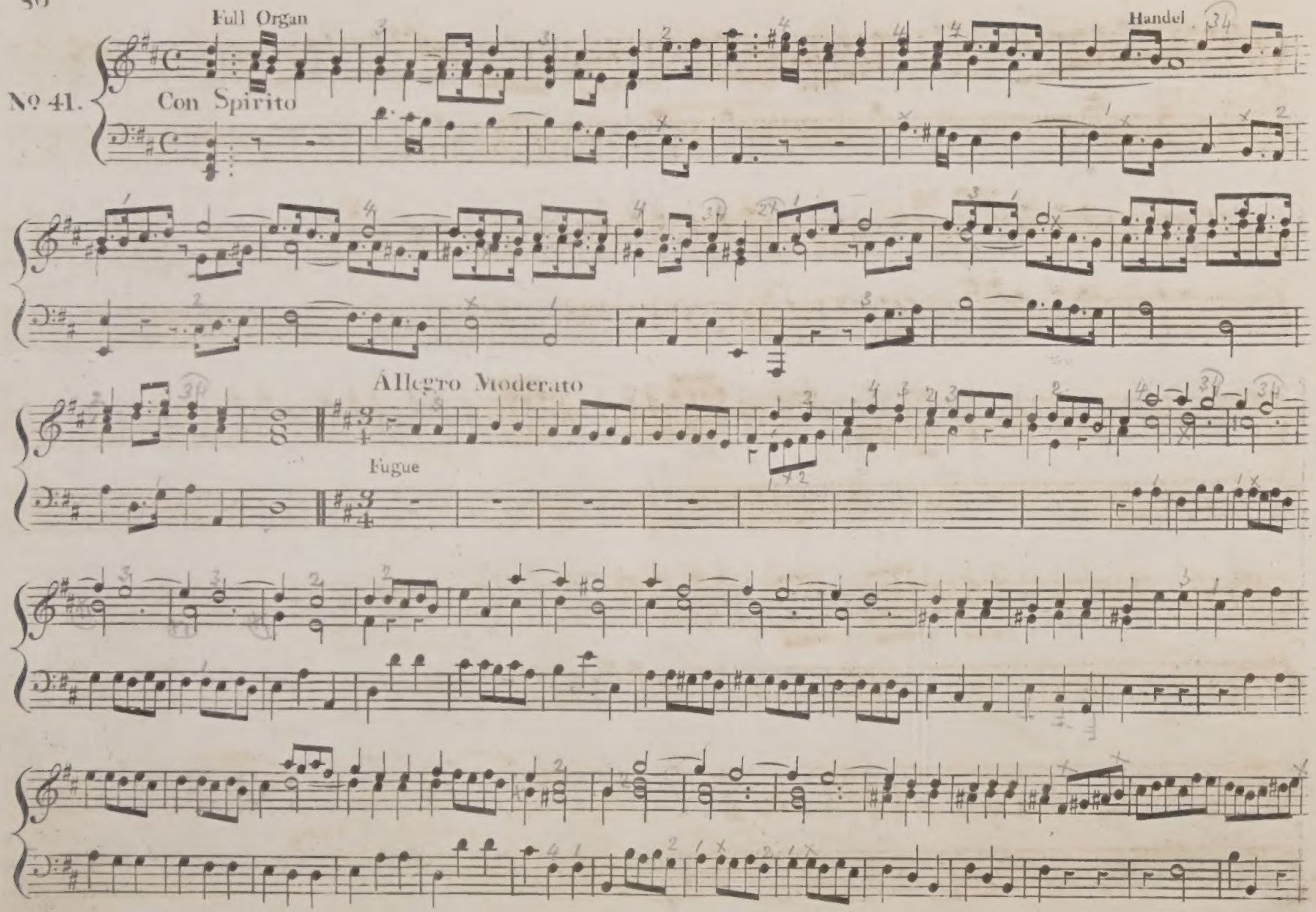
Diapasons Principal Flute Twelfth and Fifteenth

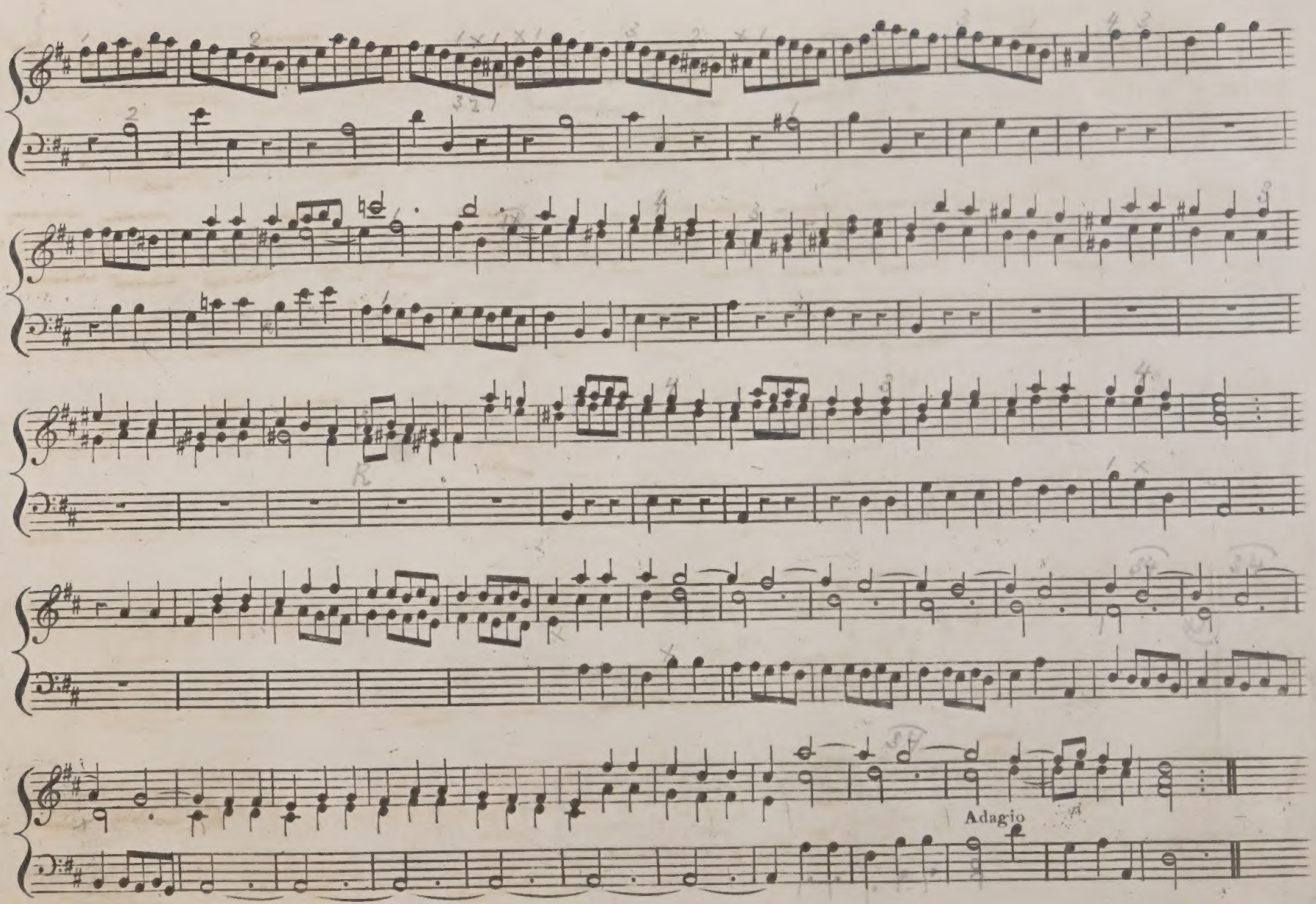
The piano parts on the Choir Organ or Swell

Keeble




p
f
p
f
p
f


Full Organ
Handel
No 41.
Con Spirito
Allegro Moderato
Fugue


Adagio

Full Organ

Long

№42. Largo

Adagio

Diapasons Flute and Principal
The piano parts on the Swell

Corelli

Slow Four

No 45.

Largo

p

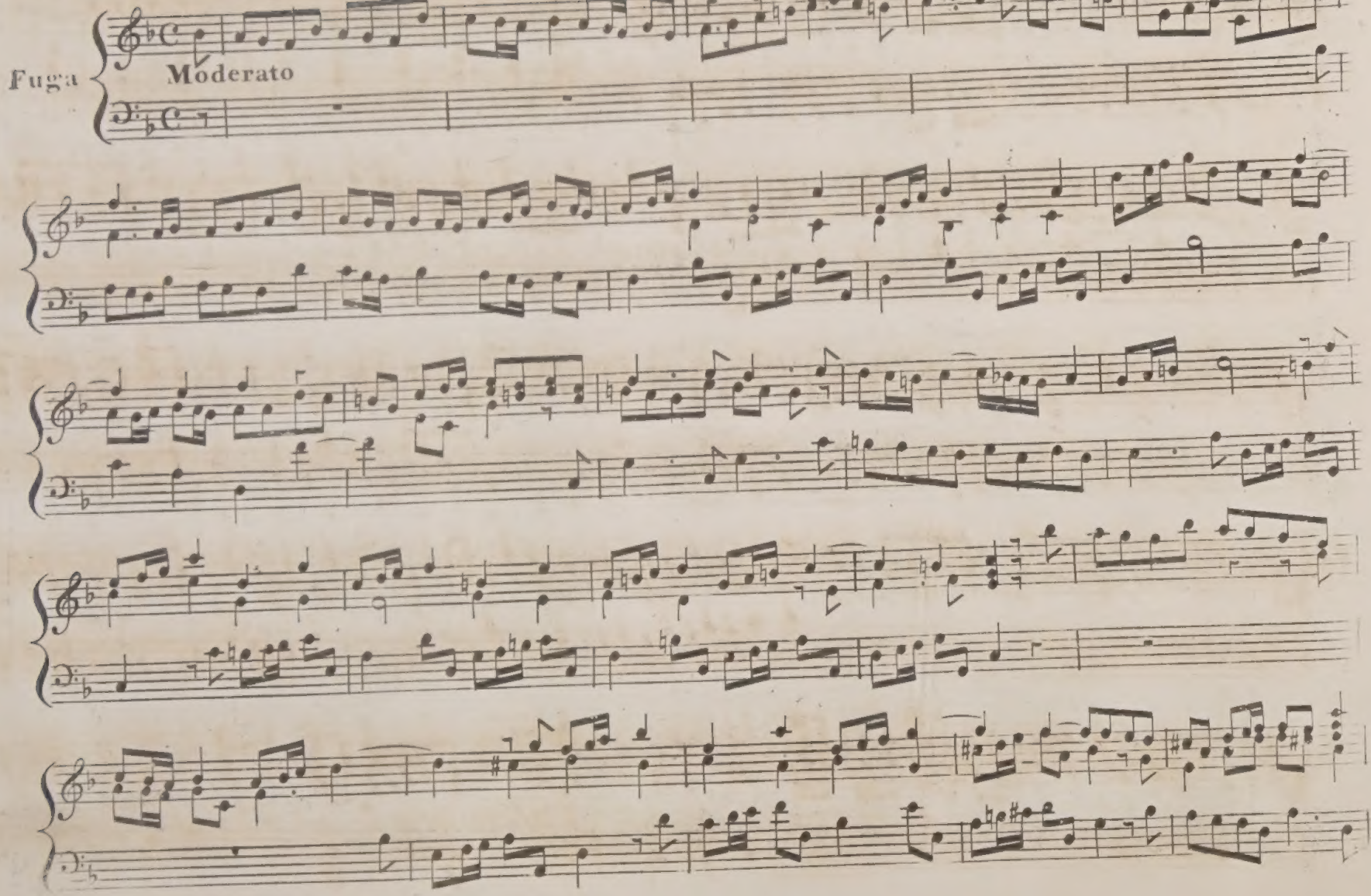
Adagio

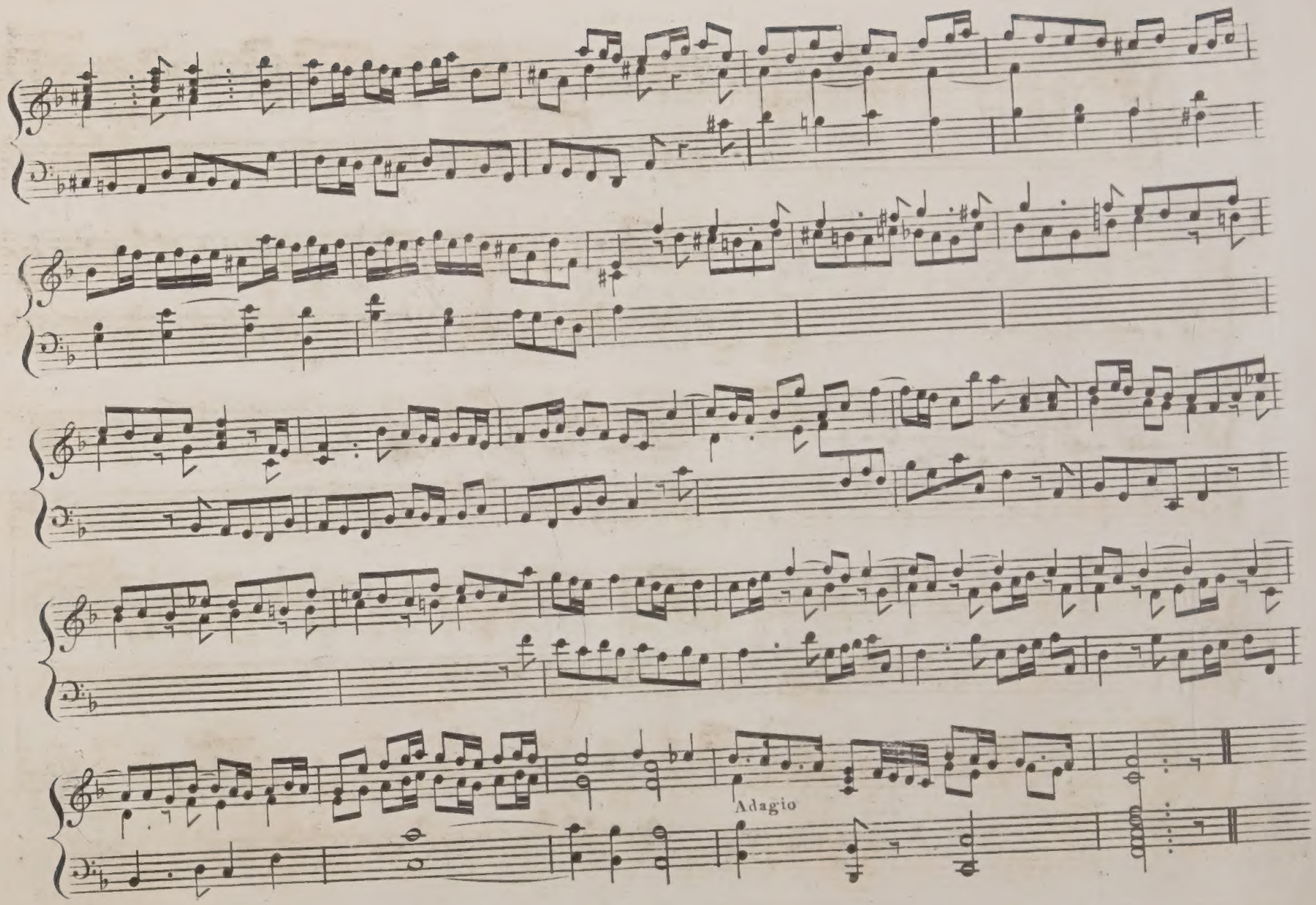
f

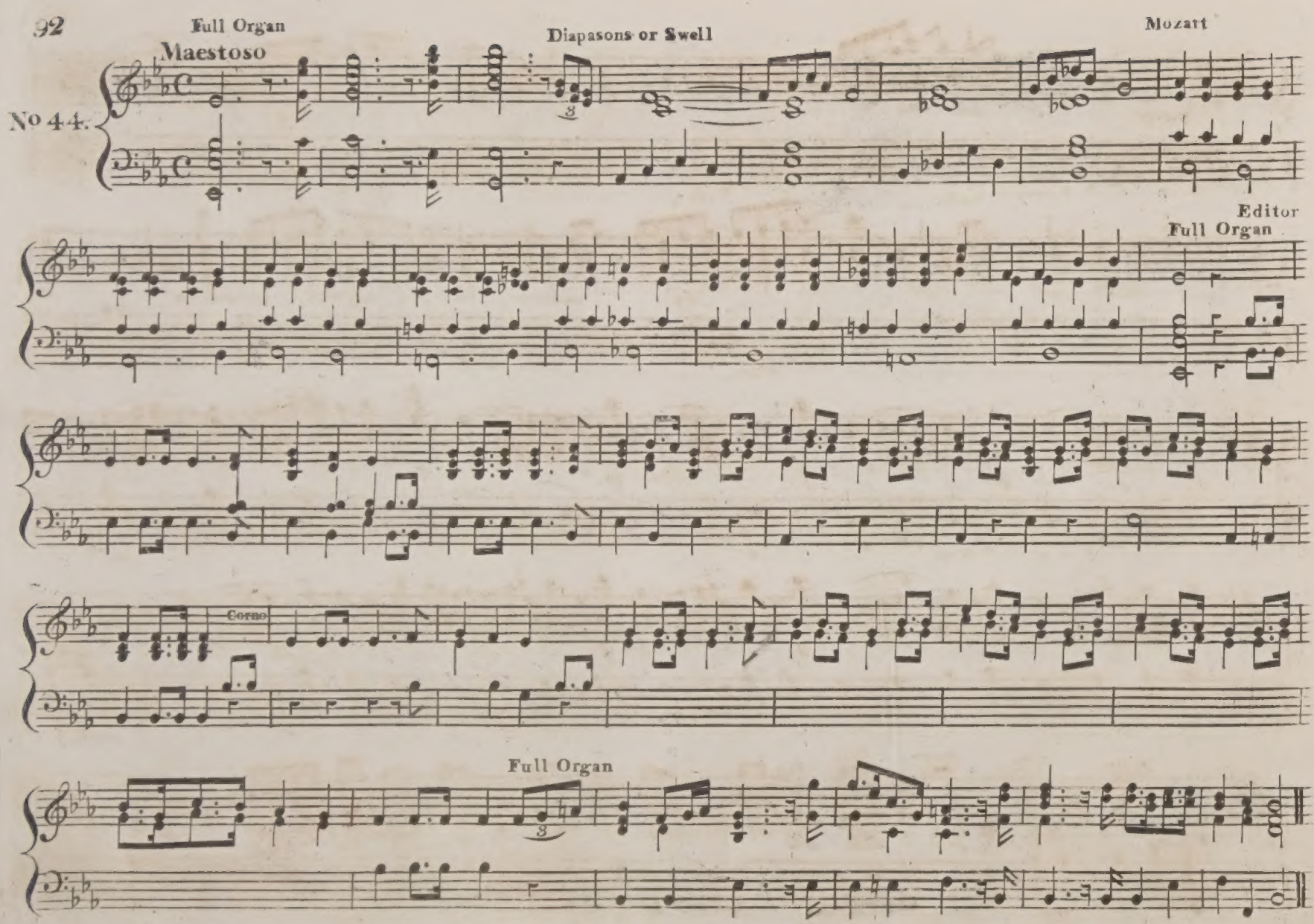
Handel

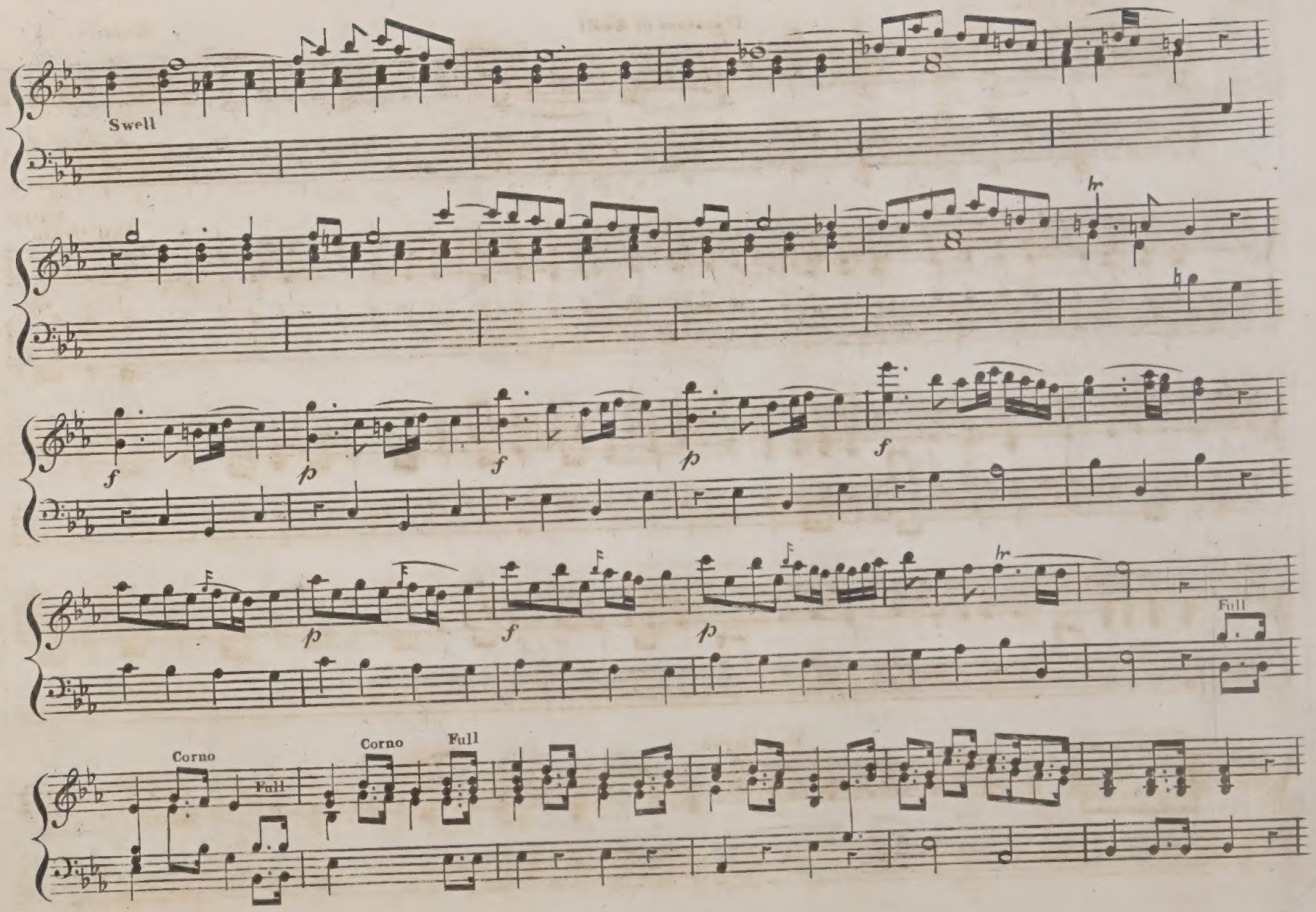
Fuga

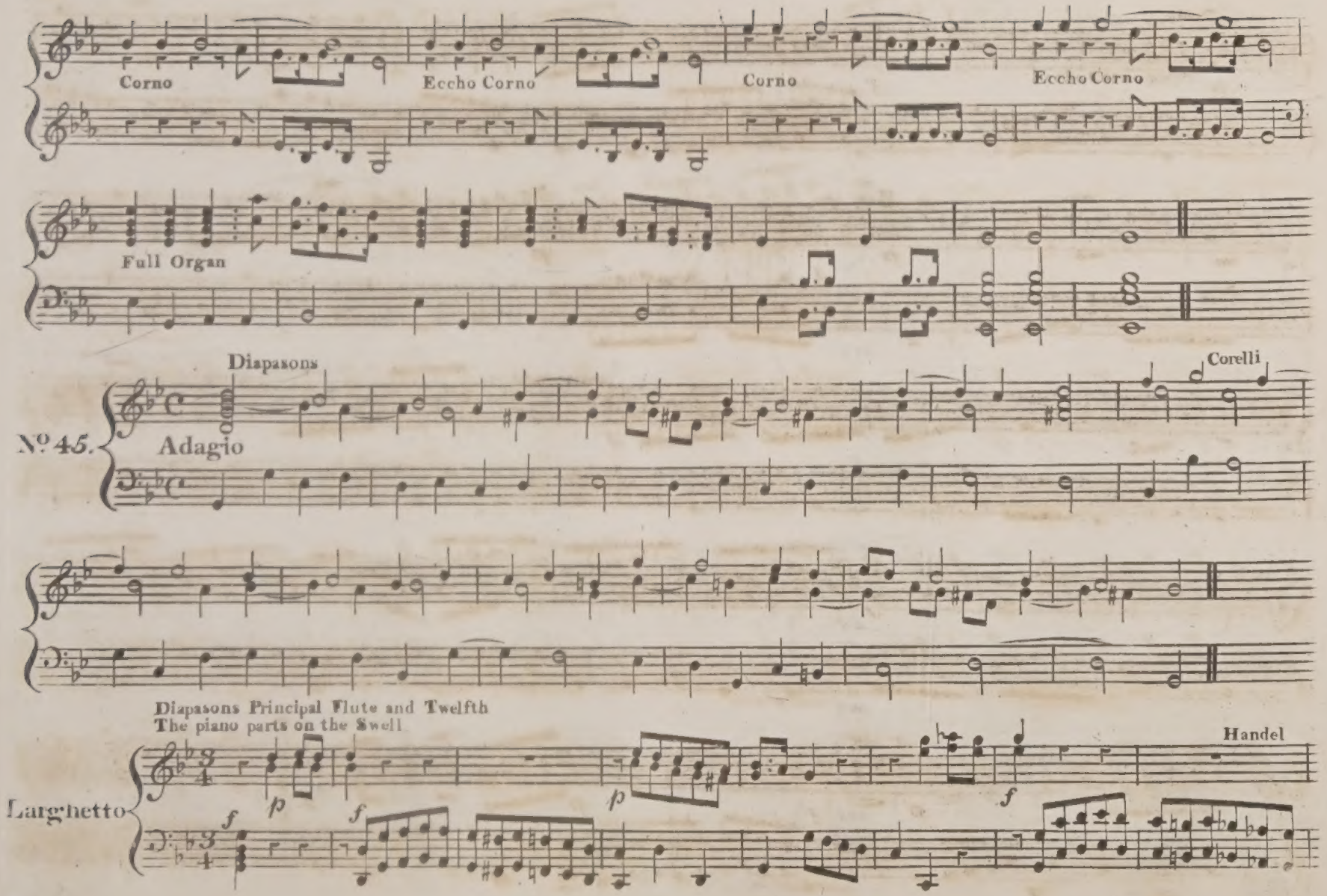
Moderato

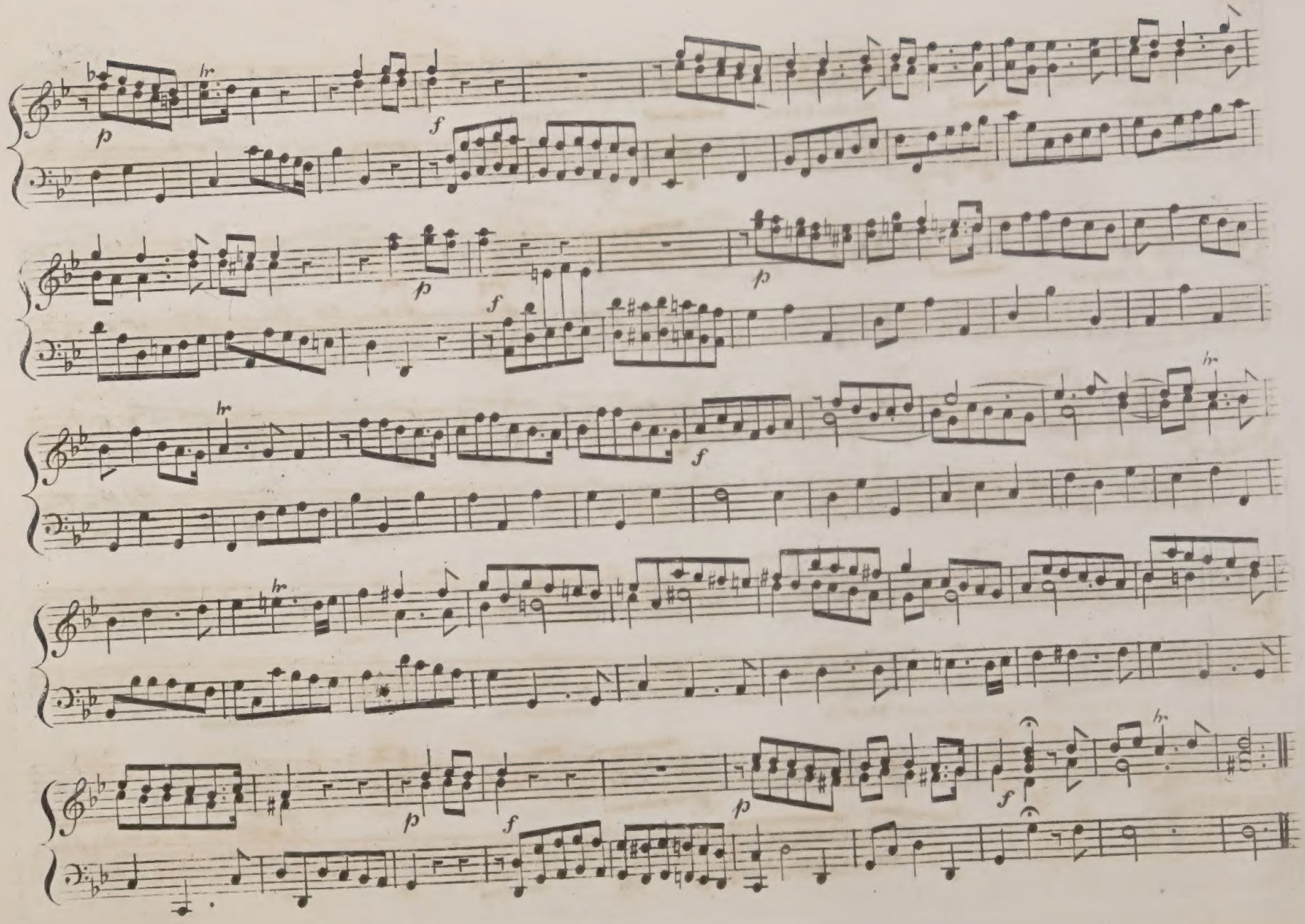



Adagio


Full Organ
Diapasons or Swell
Mozart
Maestoso
No 44.
Editor
Full Organ
Corno
Full Organ

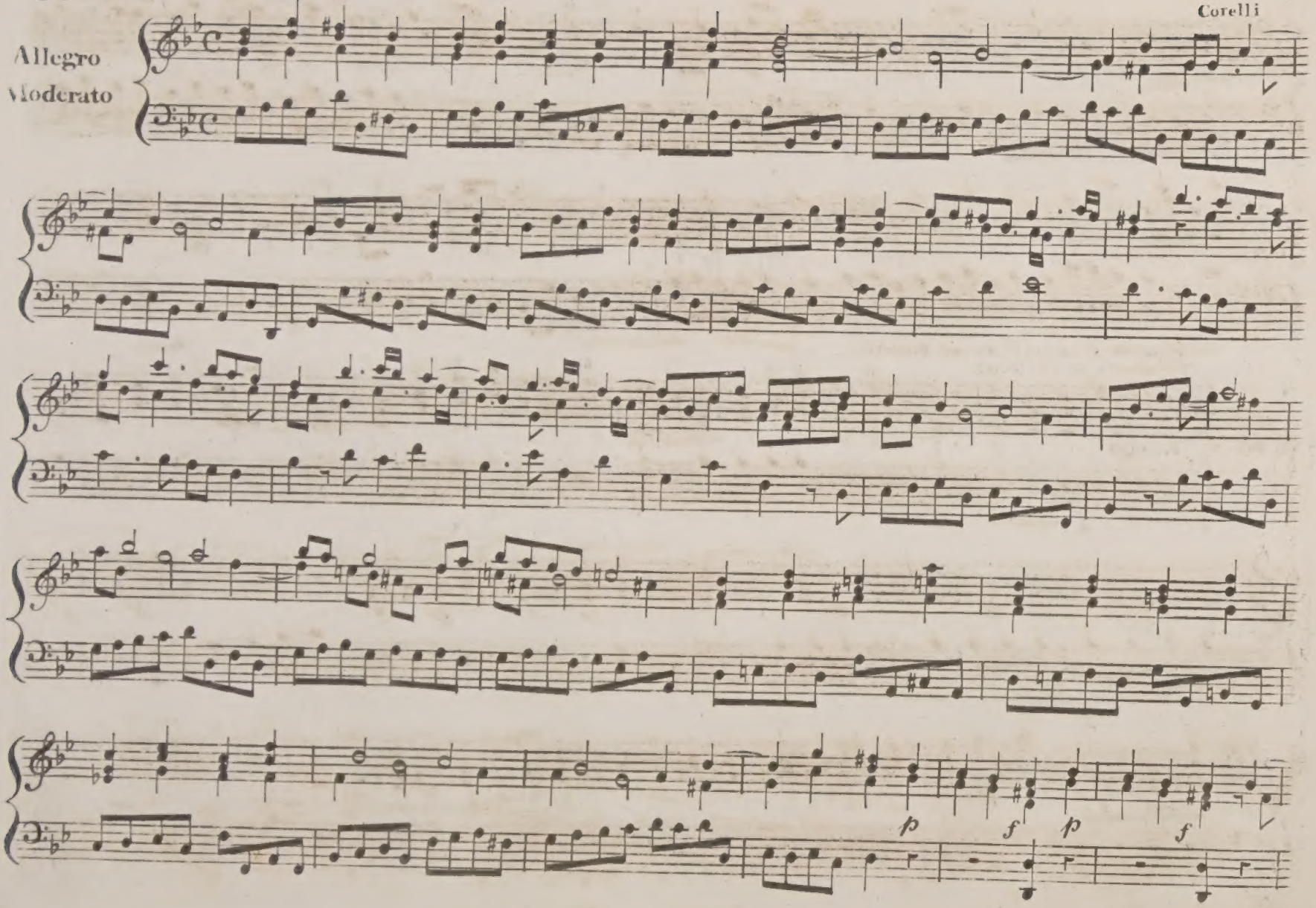

Swell
8
8
hr
f
p
f
p
f
p
f
p
hr
Full
Corno
Full
Corno
Full

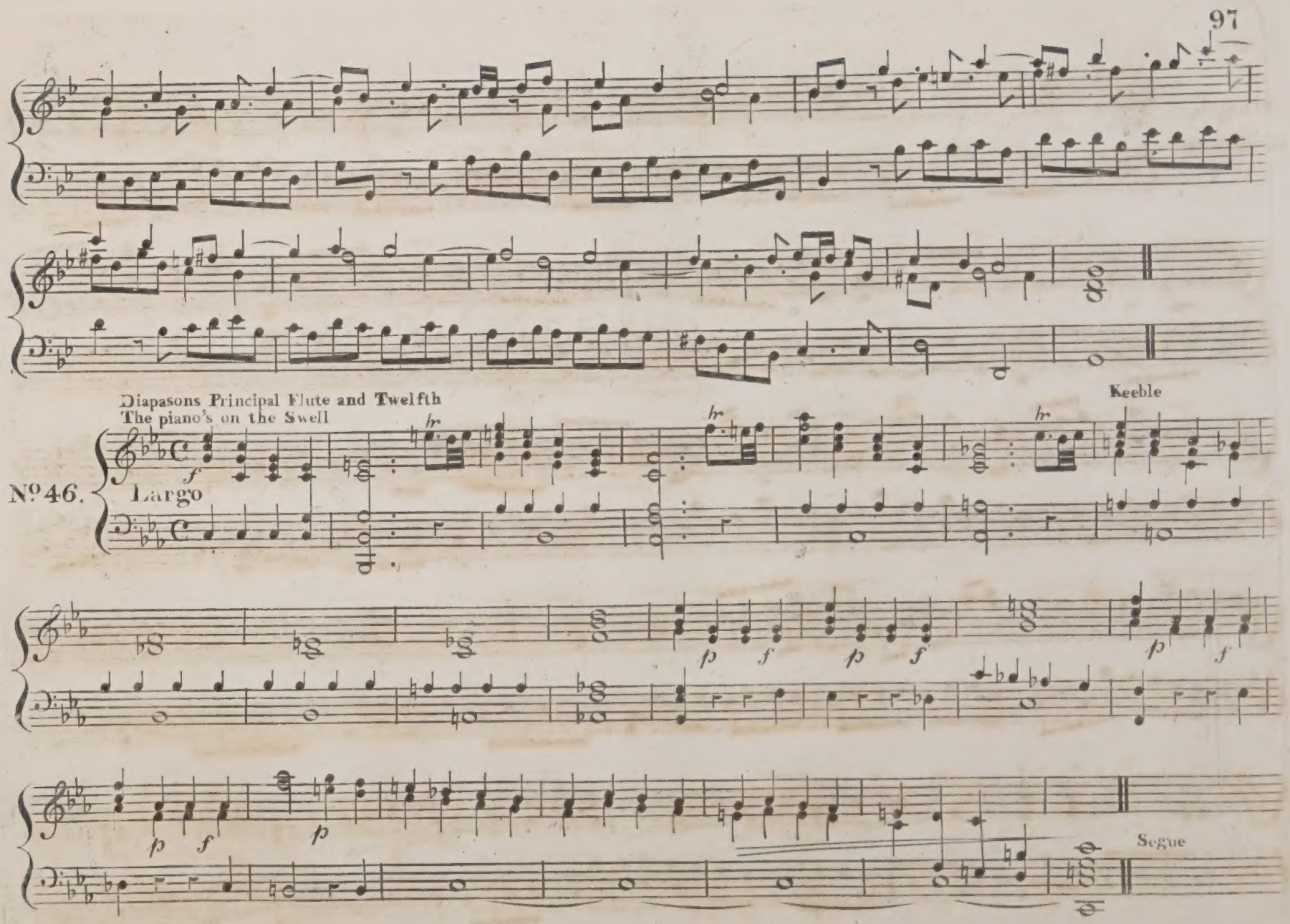

Corno
Eccho Corno
Corno
Eccho Corno
Full Organ
Diapasons
Corelli
No 45.
Adagio
Diapasons Principal Flute and Twelfth
The piano parts on the Swell
Handel
Larghetto

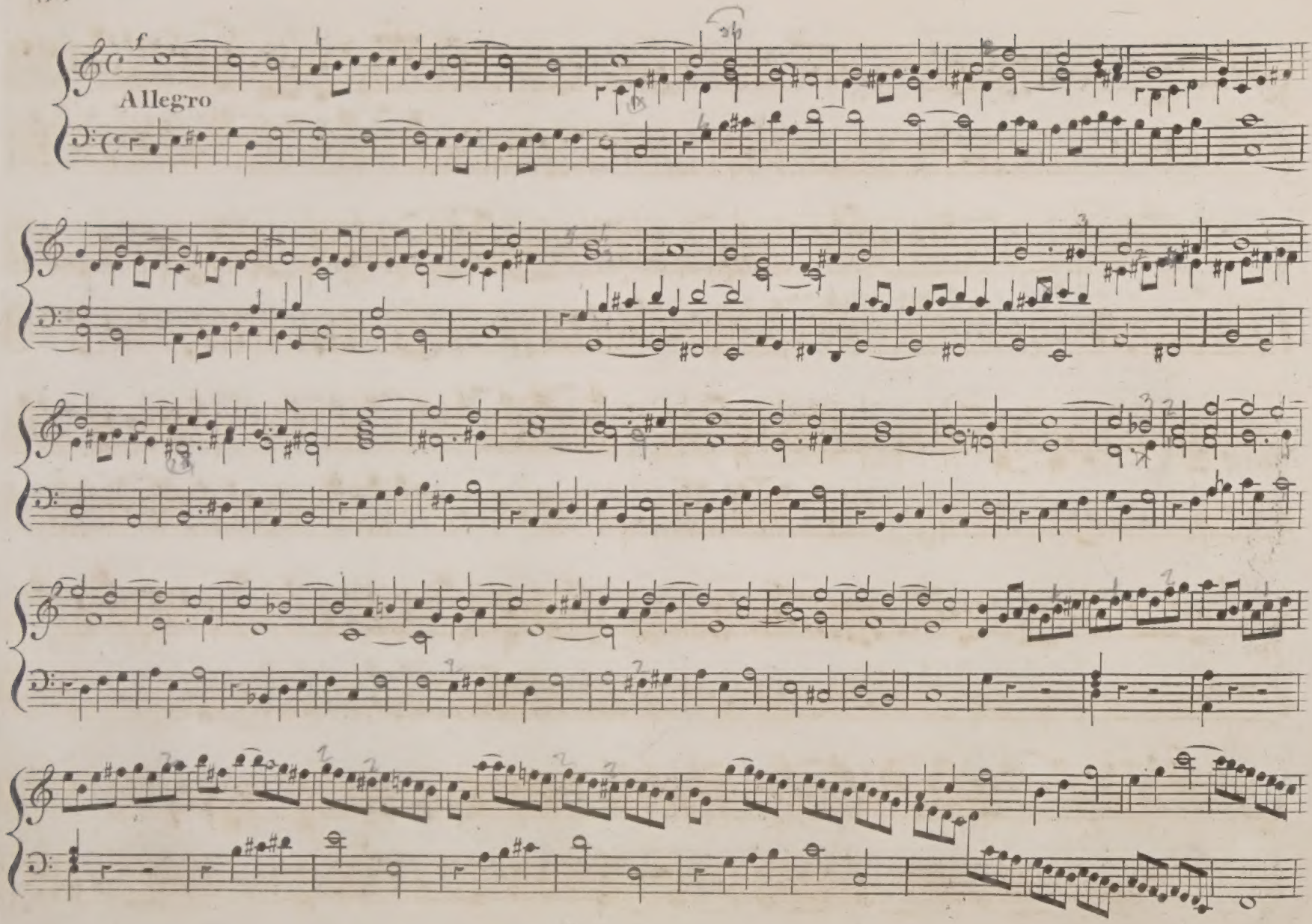

p
hr
f
p
f
p
hr
f
hr
p
f
hr
p
f
hr

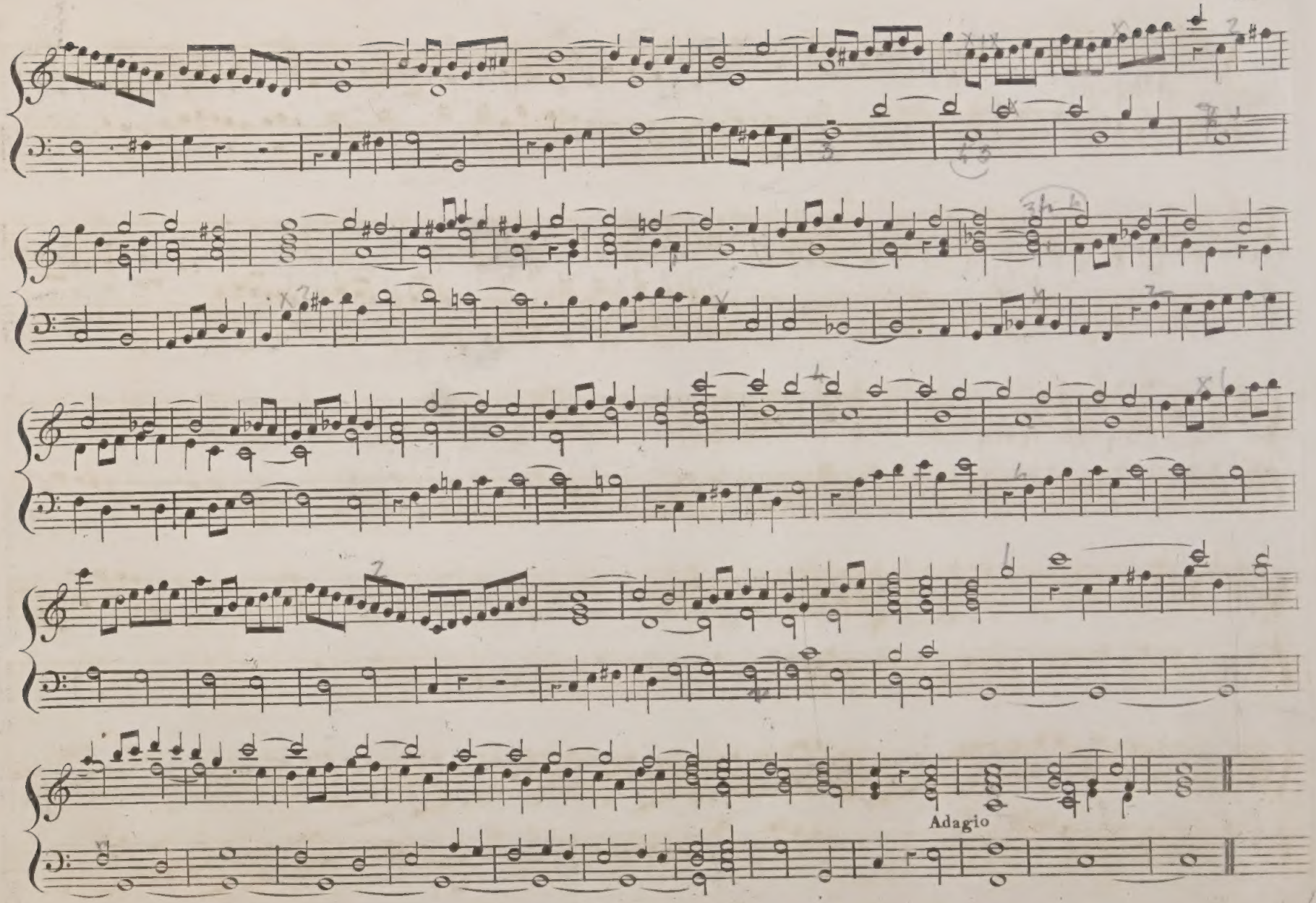
Allegro
Moderato

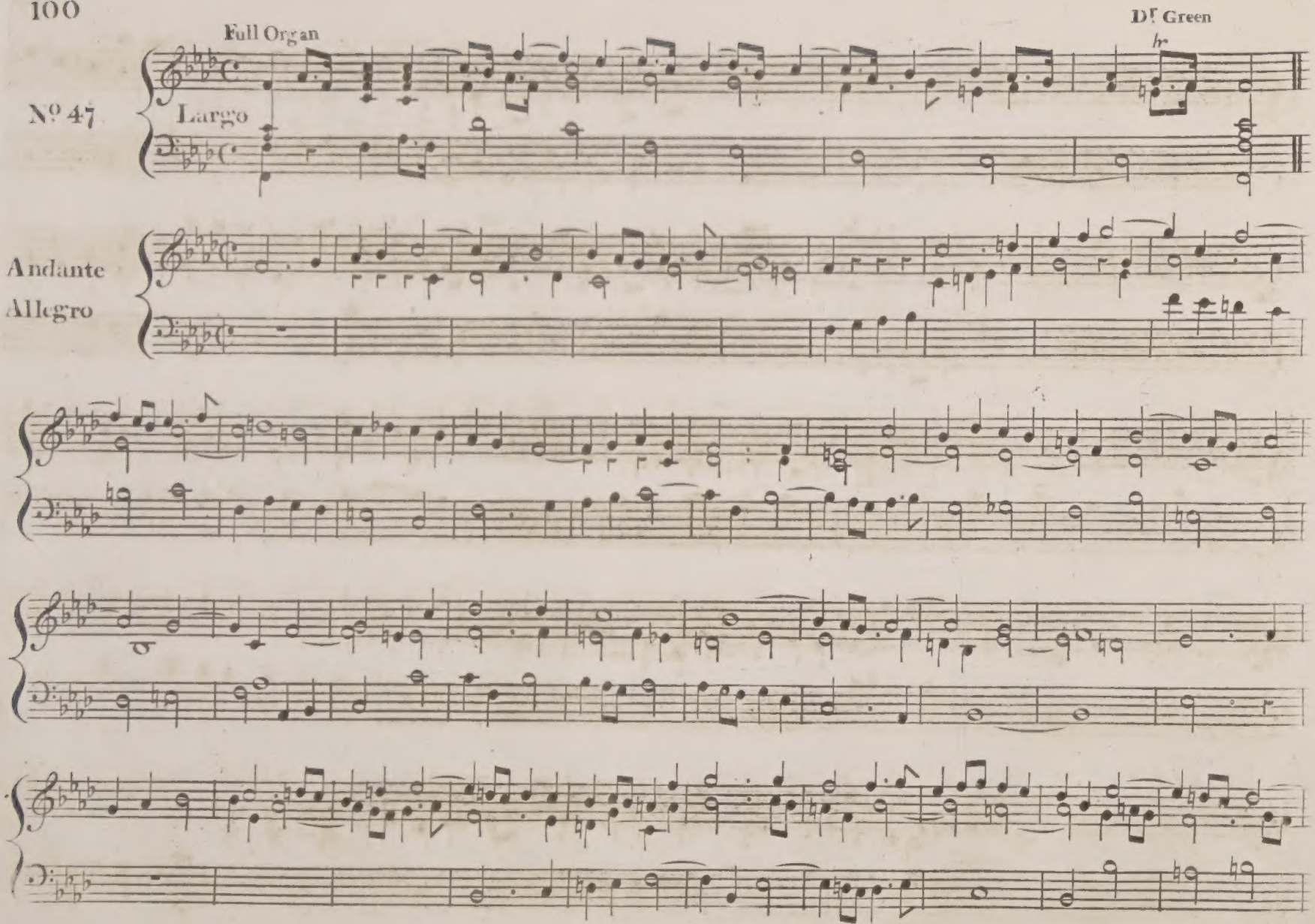
Corelli




Diapasons Principal Flute and Twelfth
The piano's on the Swell
Keeble
Nº 46.
Largo
Segue


f
Allegro


Adagio

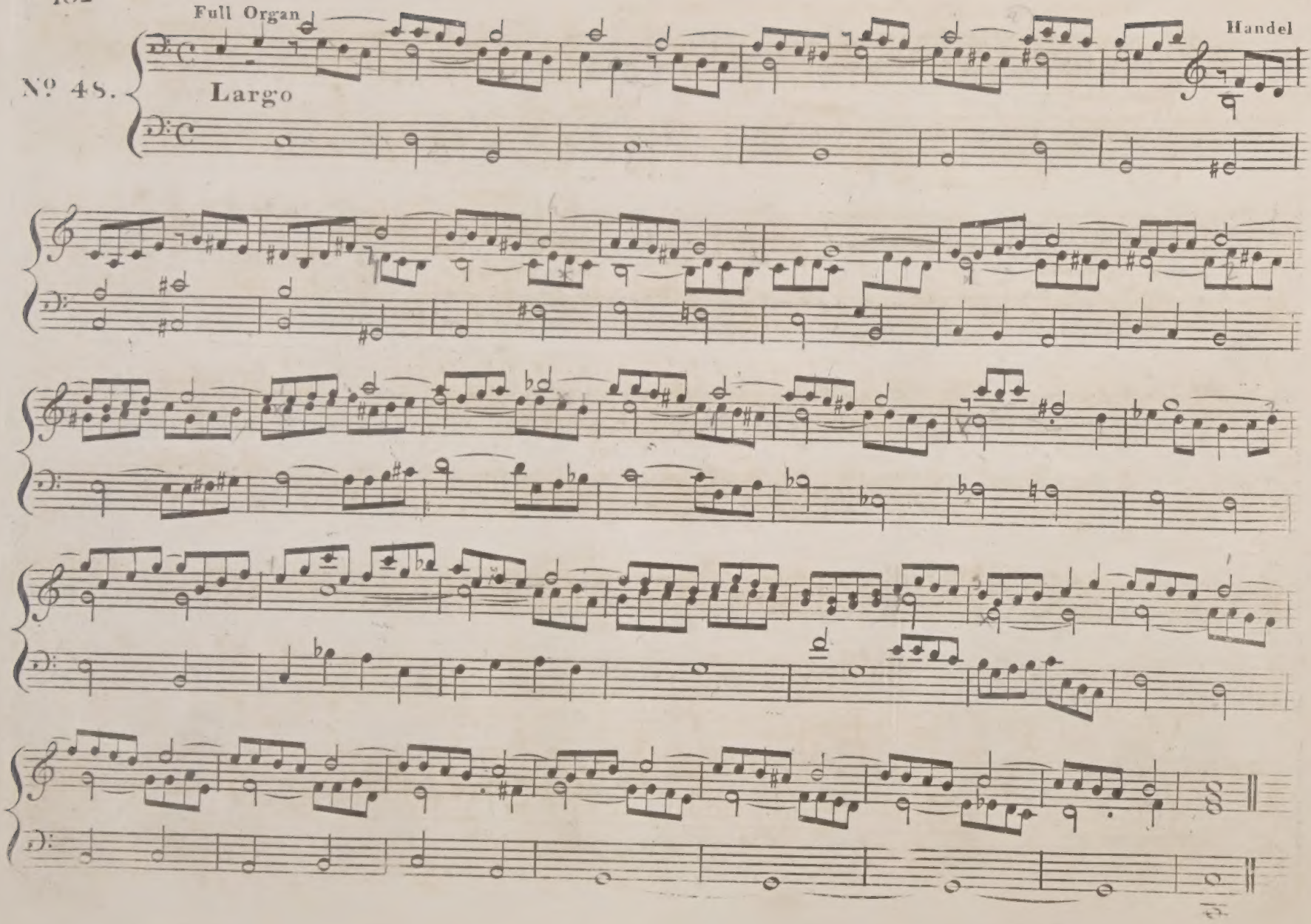

Full Organ
Dr Green
hr
Nº 47
Largo
Andante
Allegro

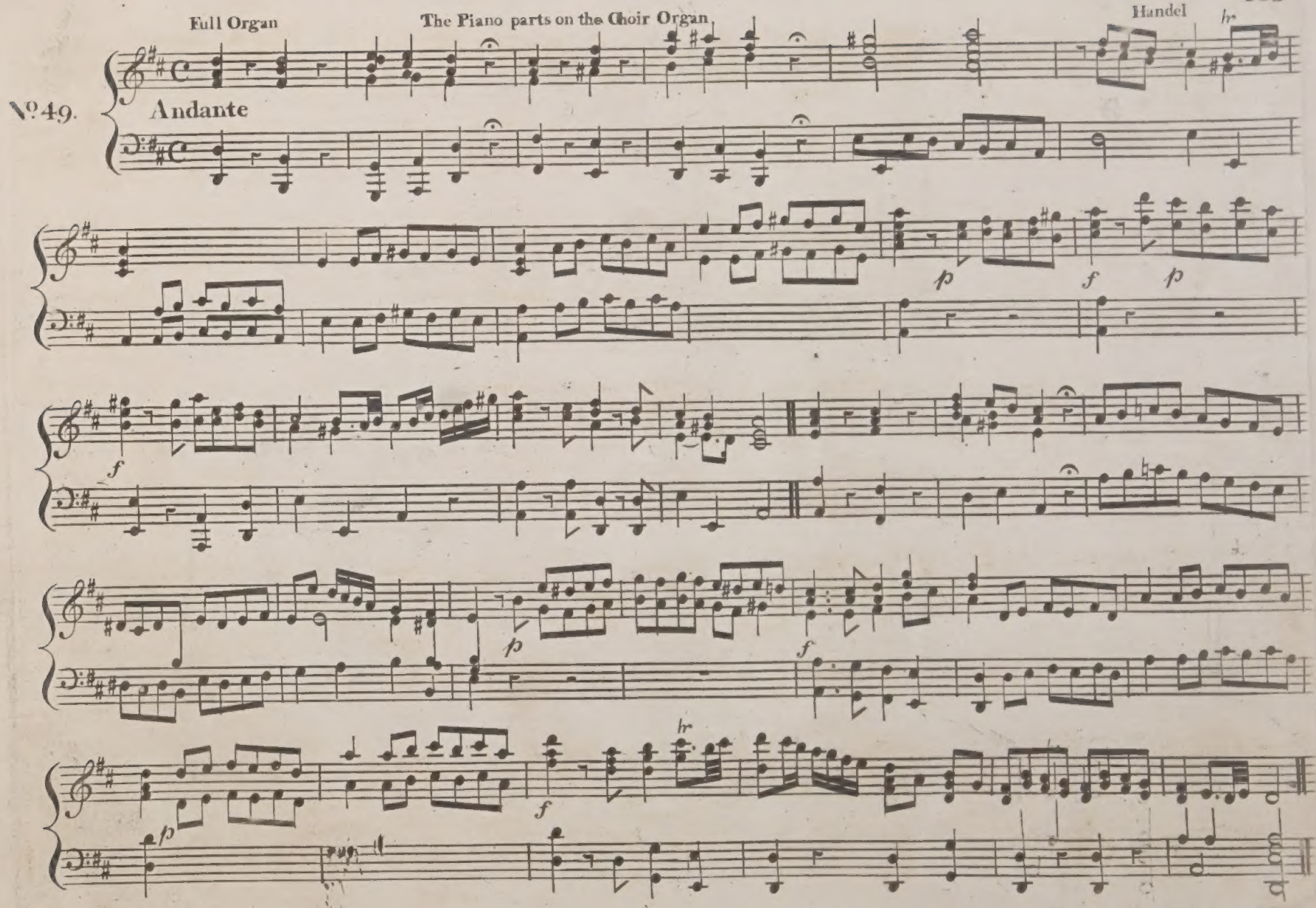
Full Organ

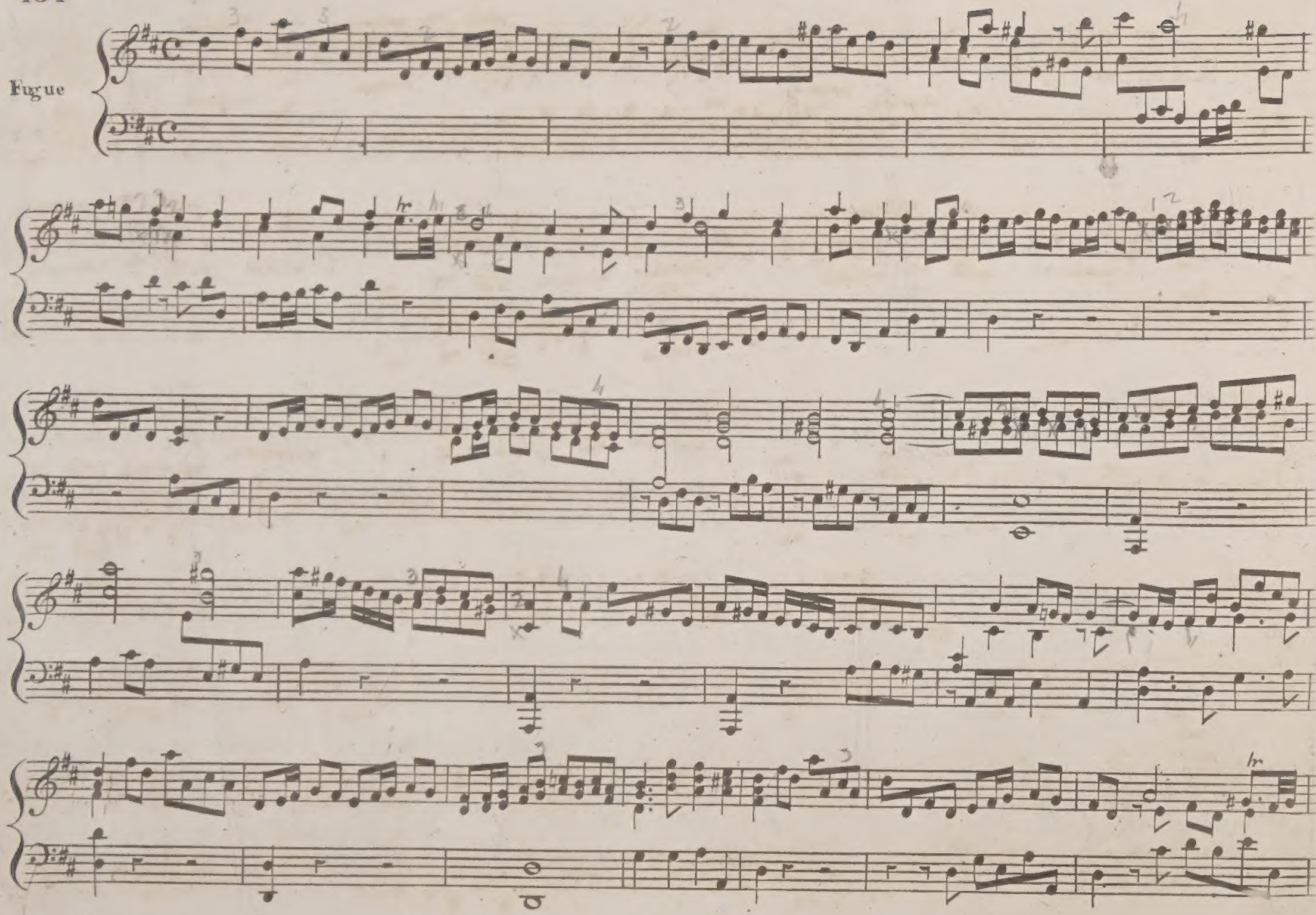
Handel

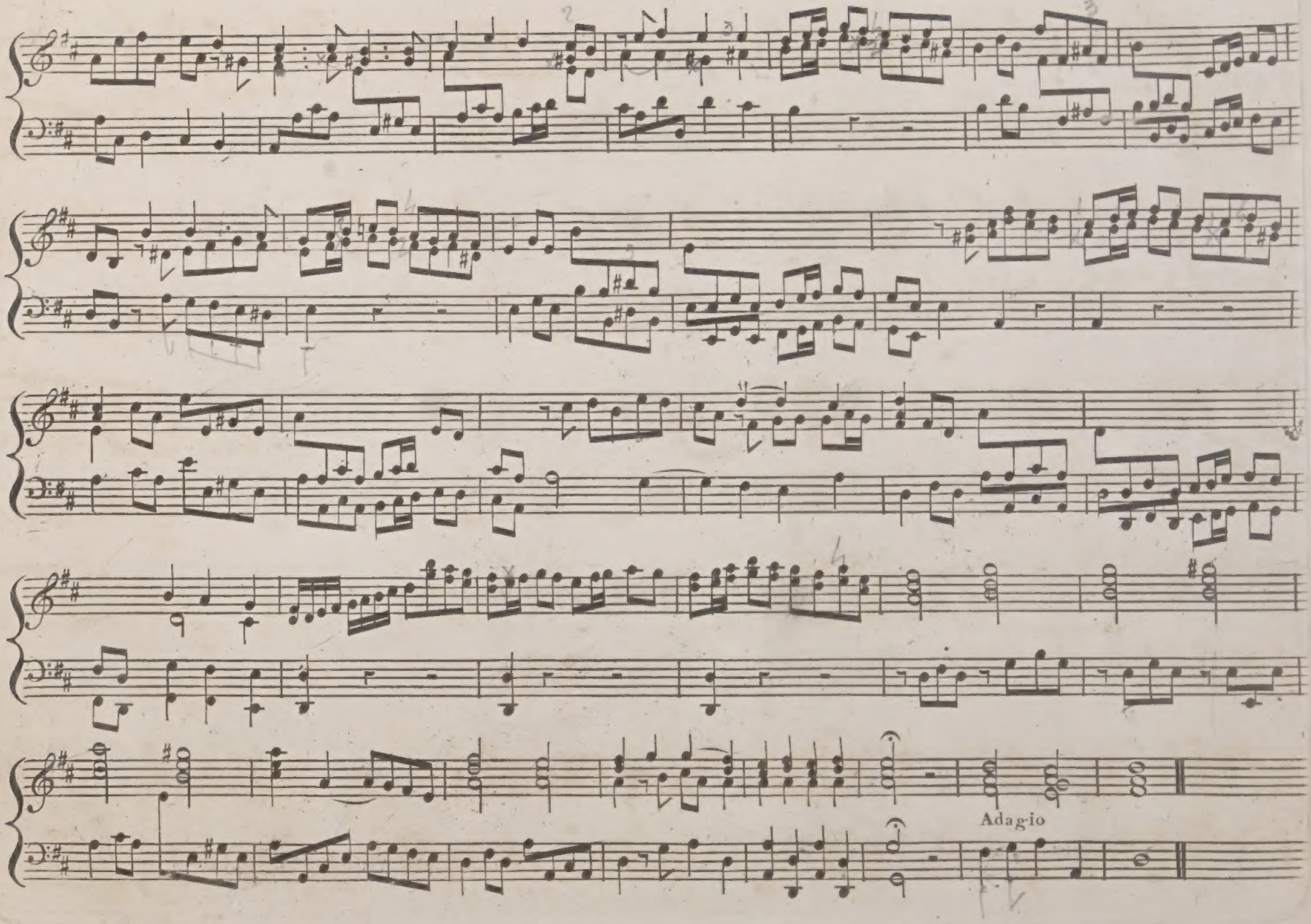
No 48.

Largo




Full Organ
The Piano parts on the Choir Organ
Handel
hr.
№49.
Andante
p
f
p
f
p
f
f
p
hr

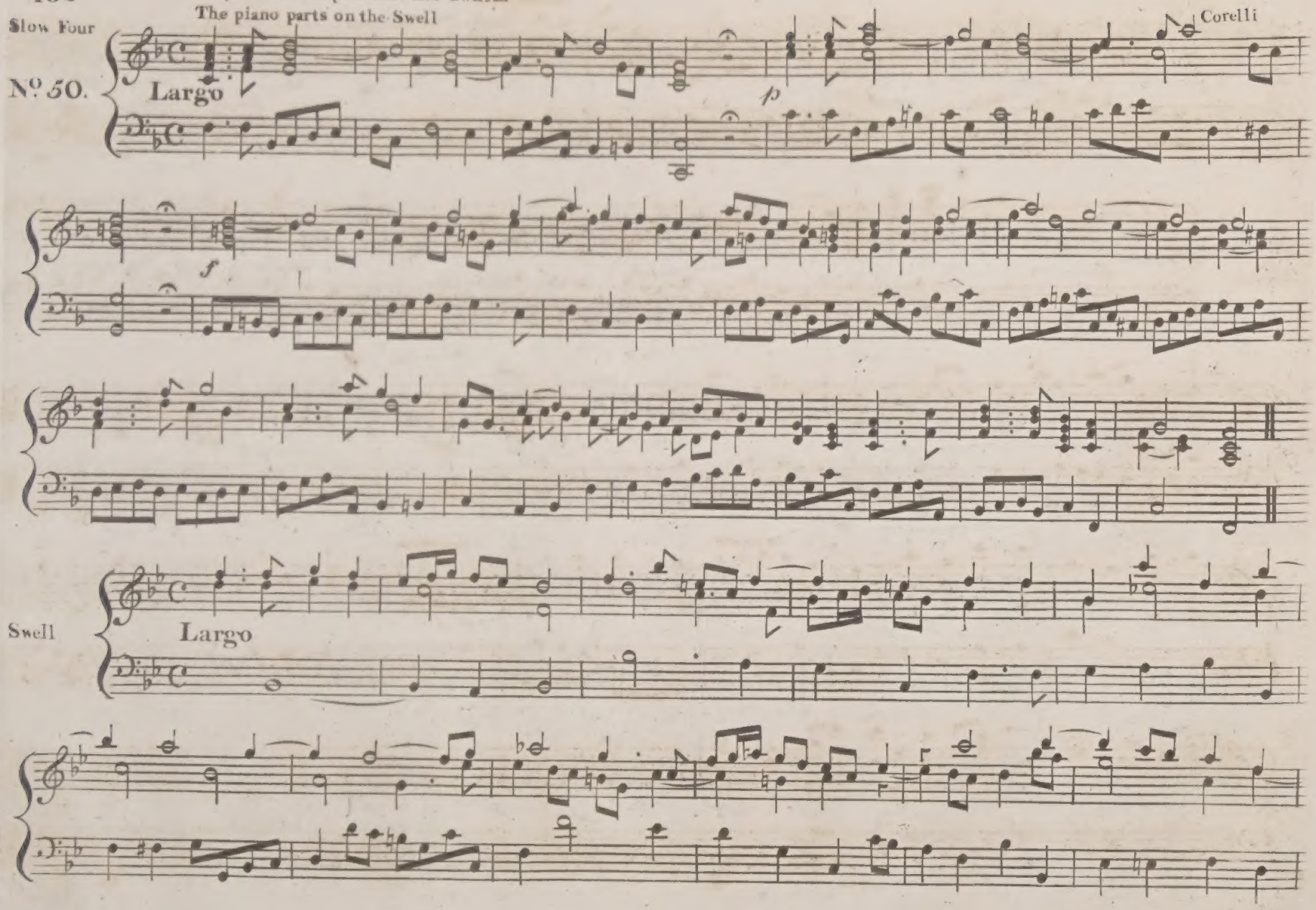

Fugue

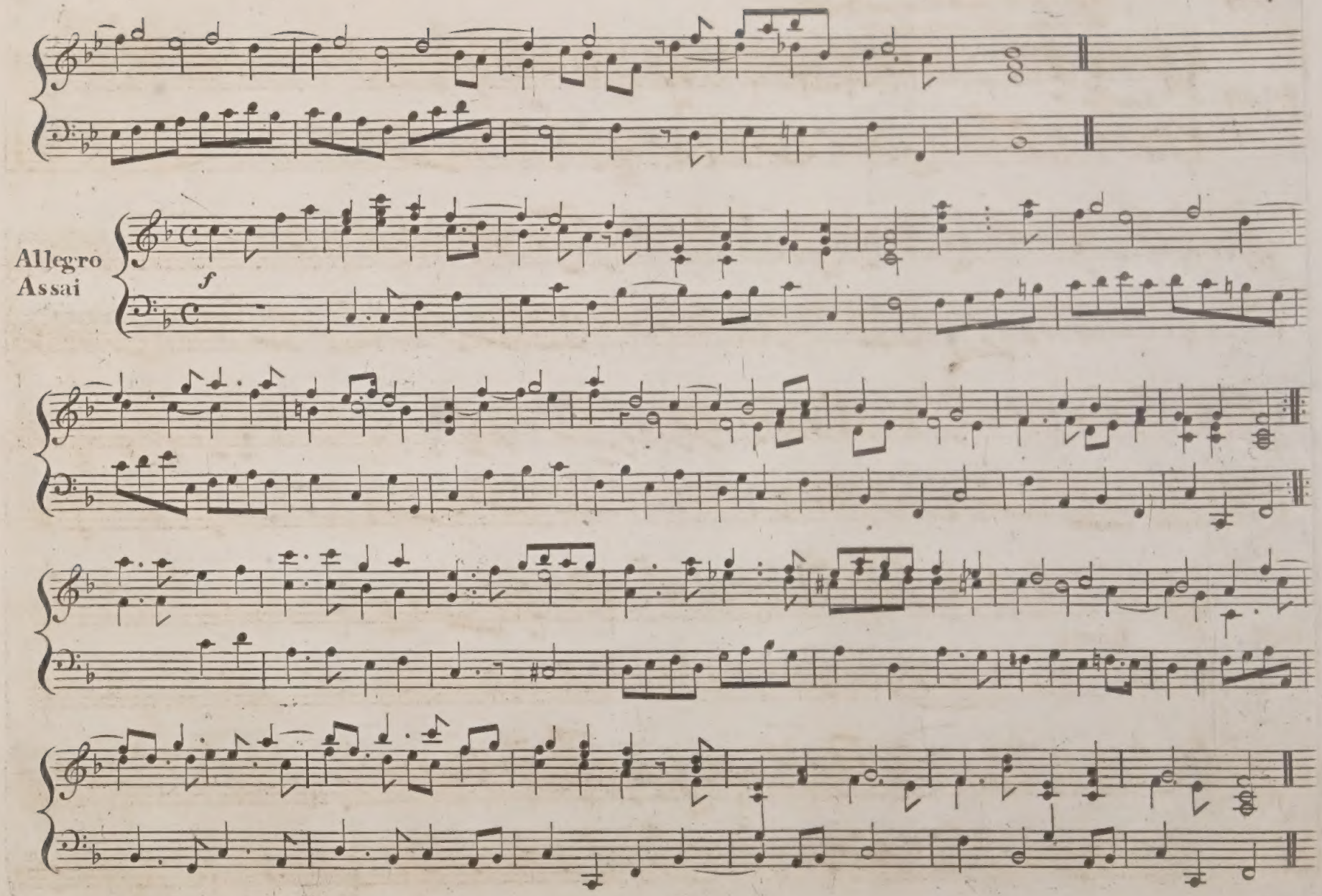

Adagio

Diapasons Principal Flute and Twelfth
The piano parts on the Swell

Slow Four

No. 50.




Allegro
Assai
f

Diapasons

Handel

No. 51.

Largo

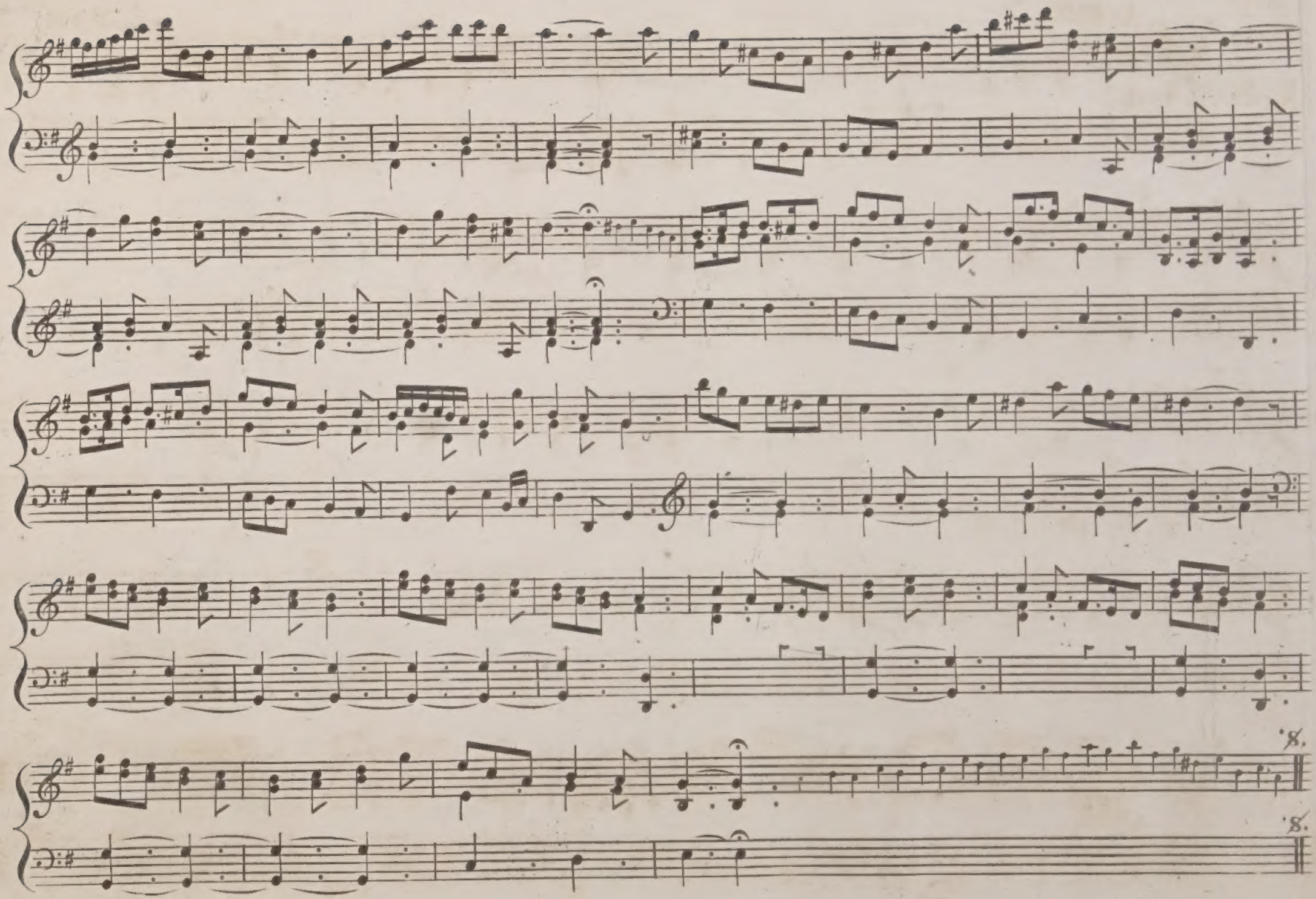
Siciliana

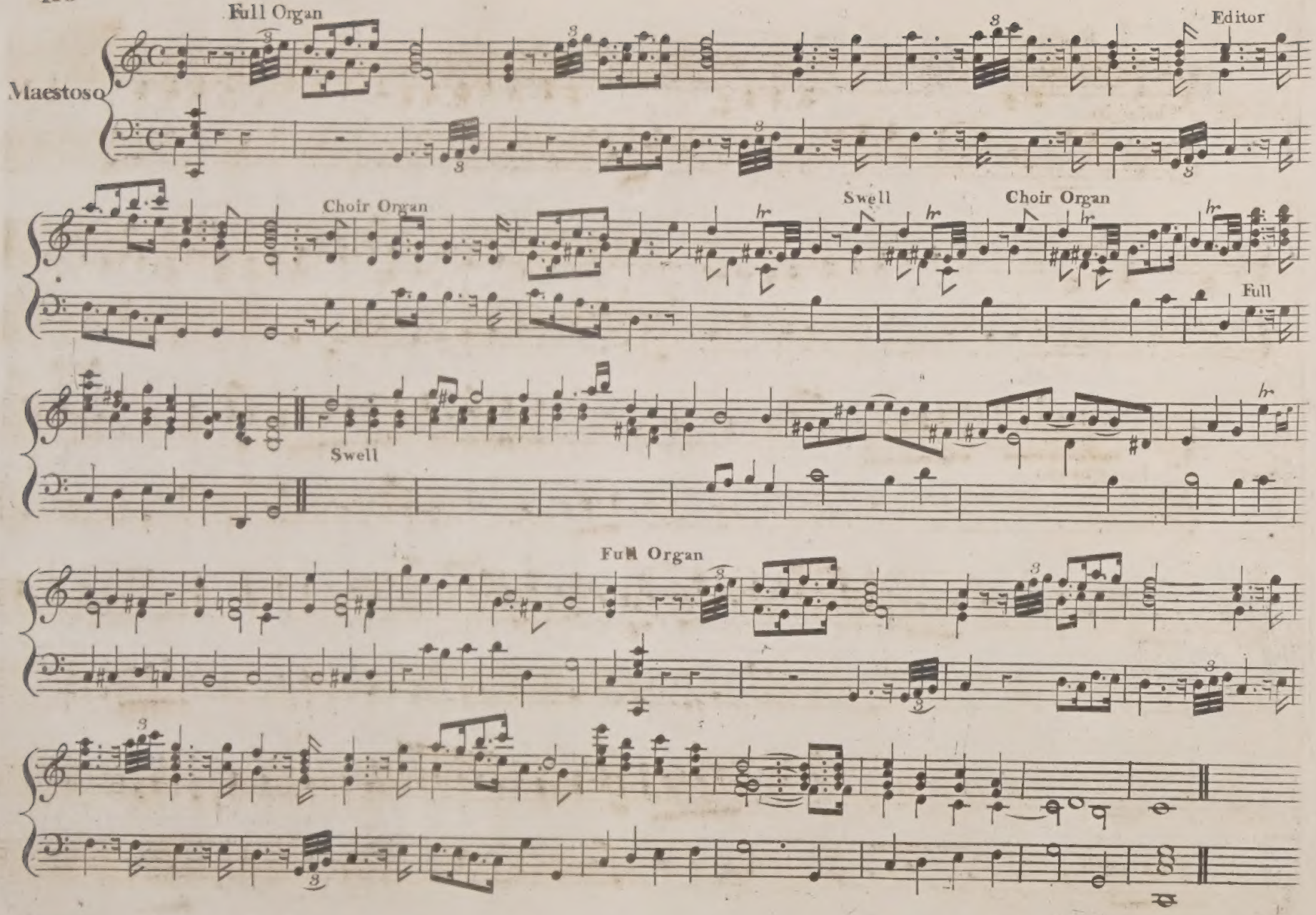
Con Espressione

8.

Swell

Editor


8.
8.


Full Organ
Editor
Maestoso
Choir Organ
Swell
Choir Organ
Full
Swell
Full Organ

Handel

Diapasons

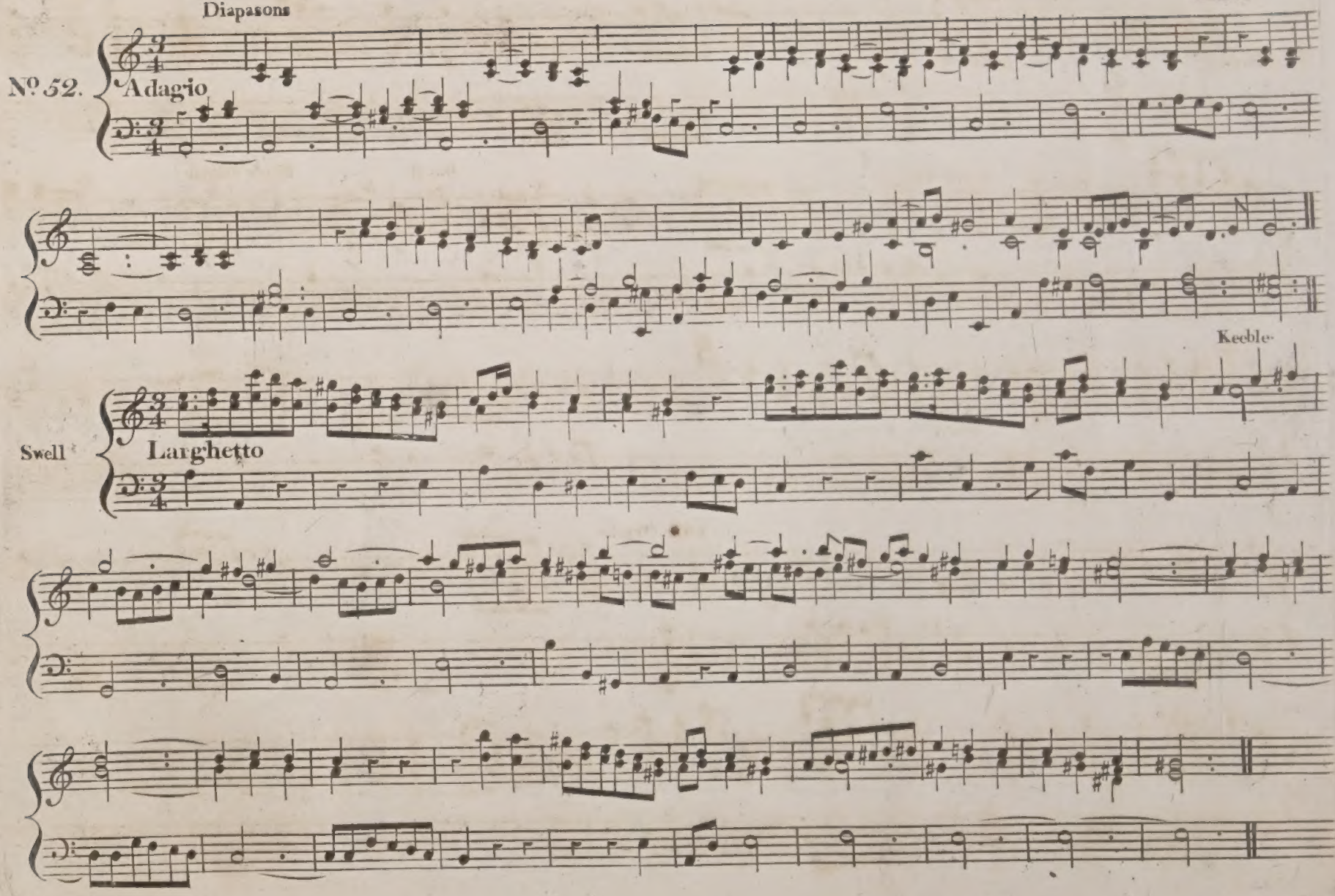
No. 52.

Adagio

Keeble

Swell

Larghetto

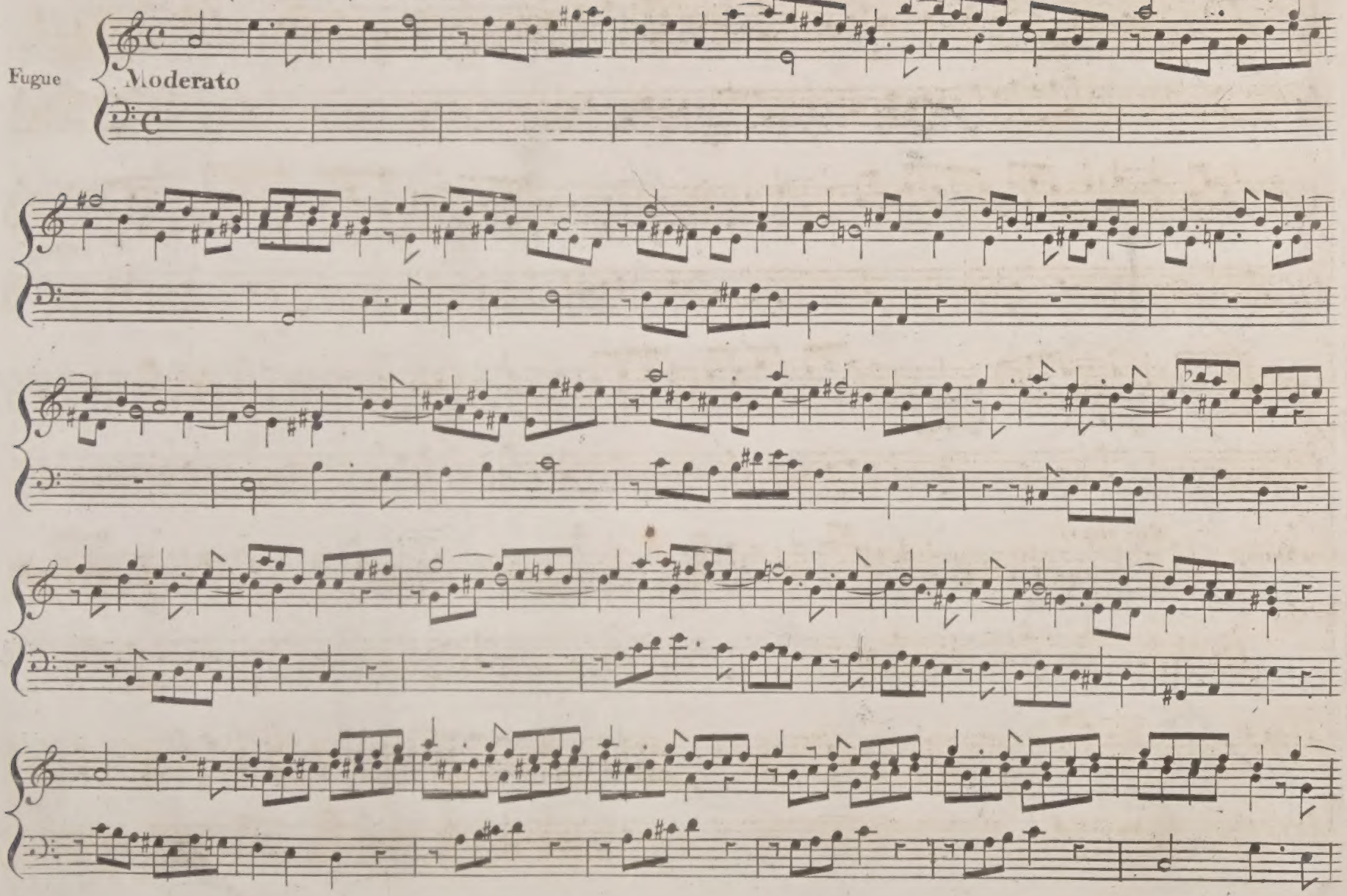


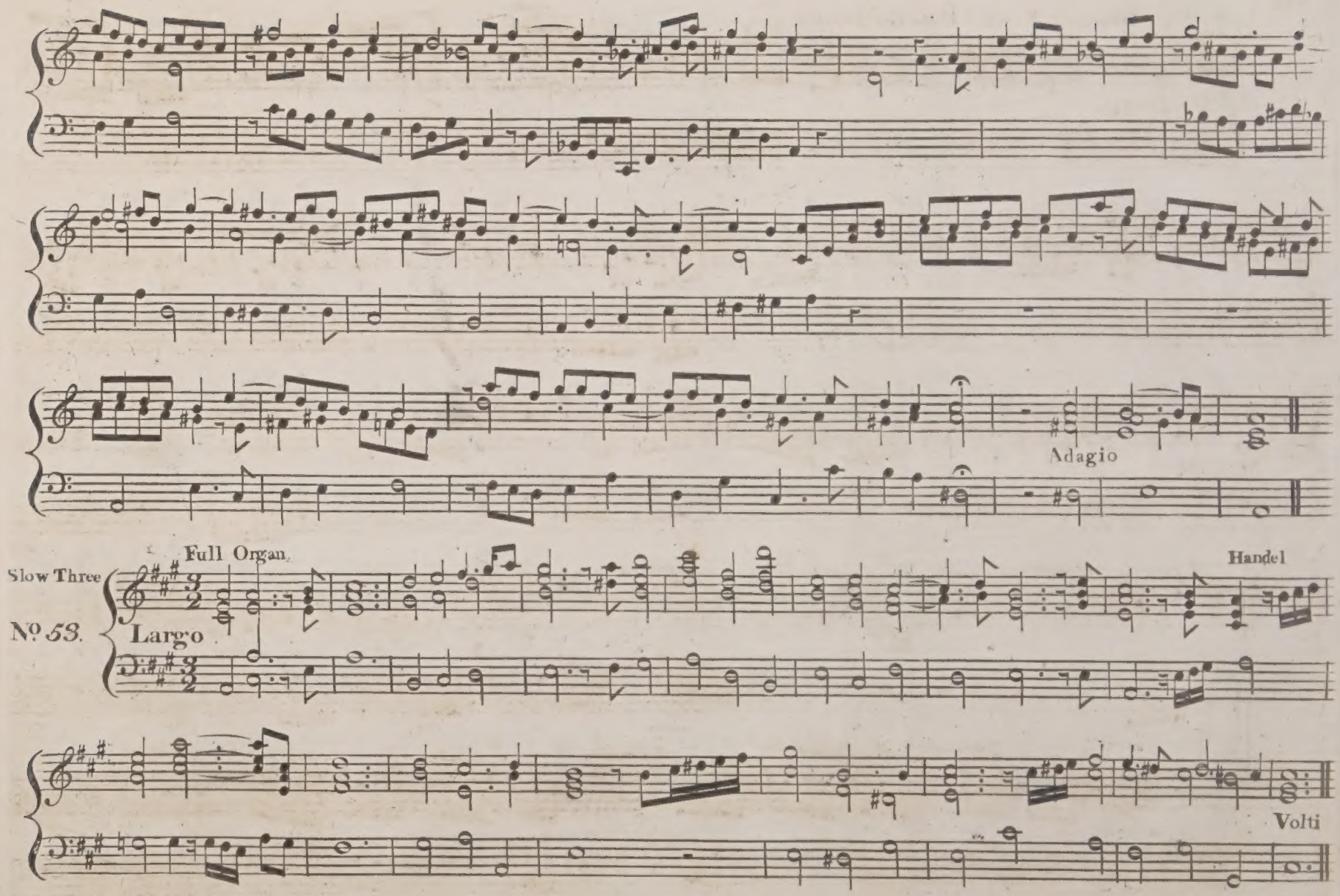
Diapasons Principal Flute and Twelfth

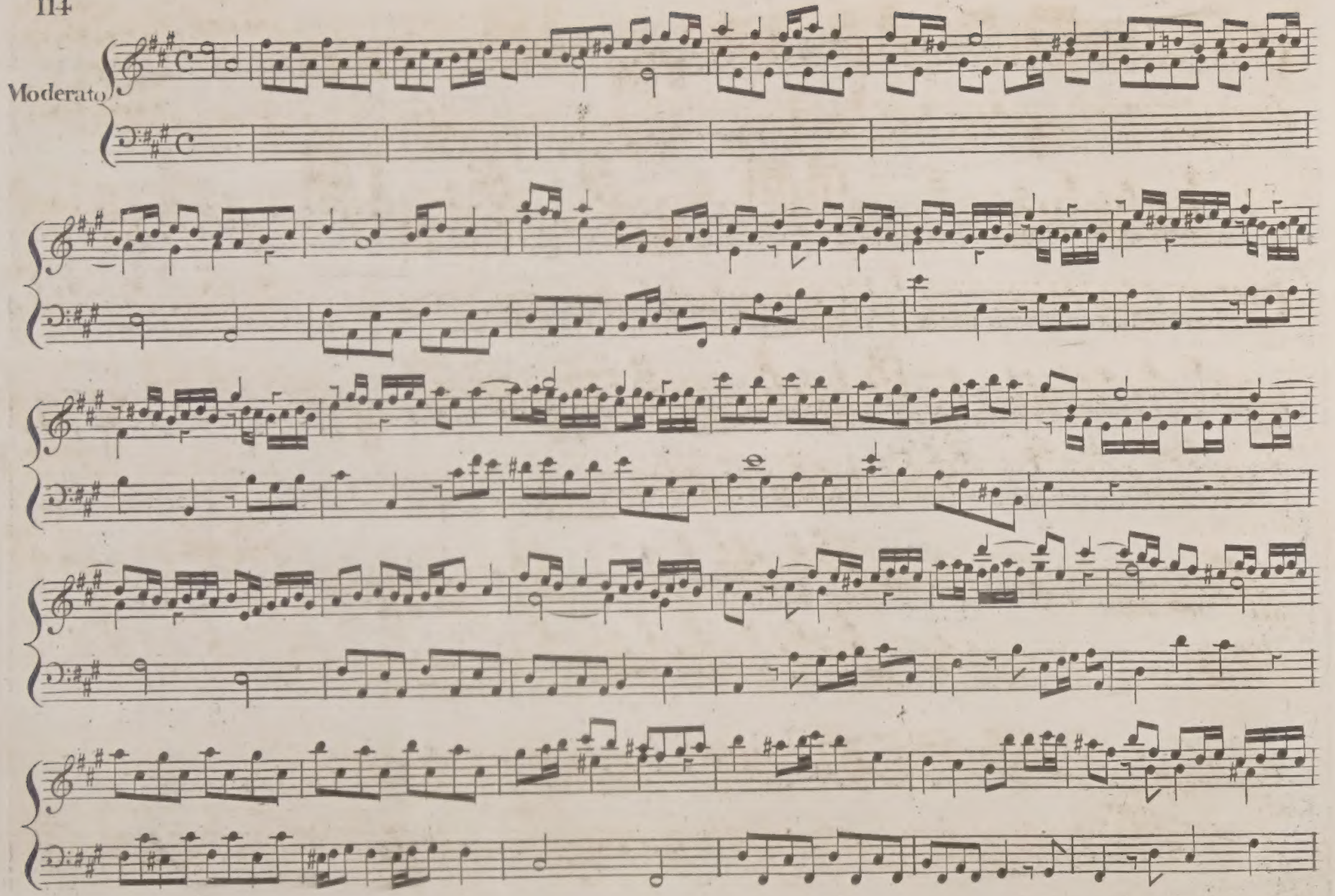
Boyce

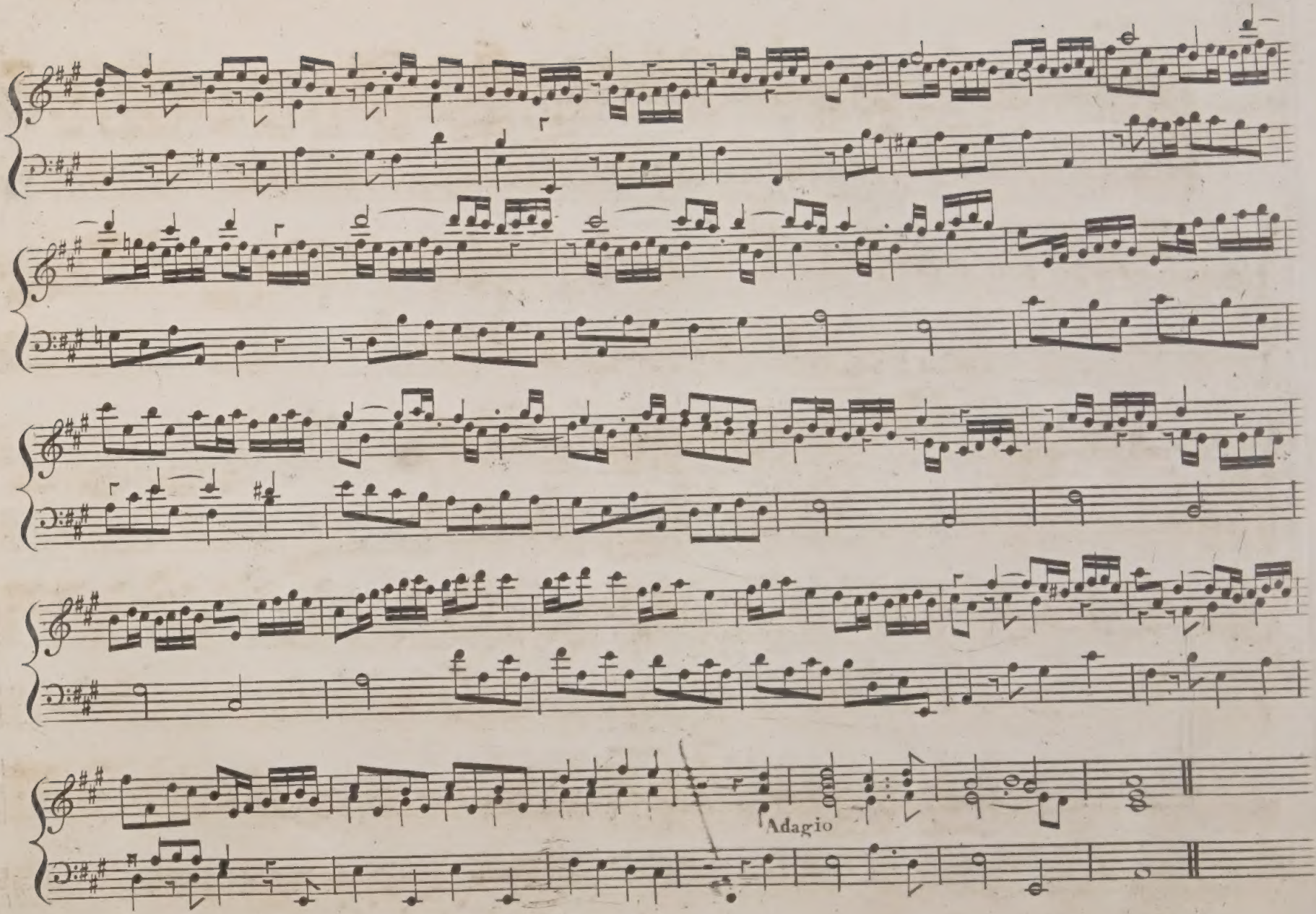
Fugue

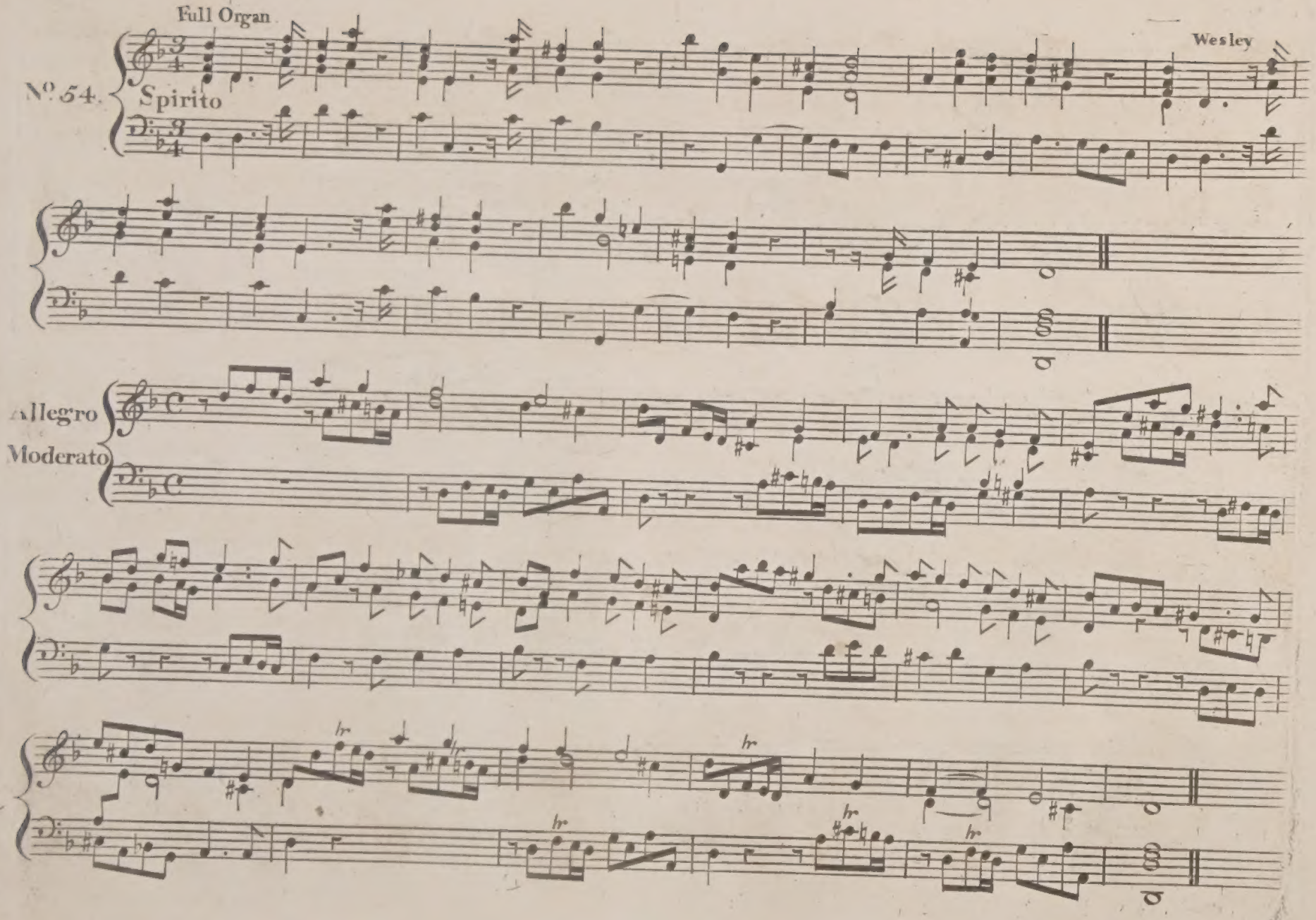
Moderato




Adagio
Slow Three
No. 53.
Full Organ.
Largo
Handel
Volti


Moderato


Adagio

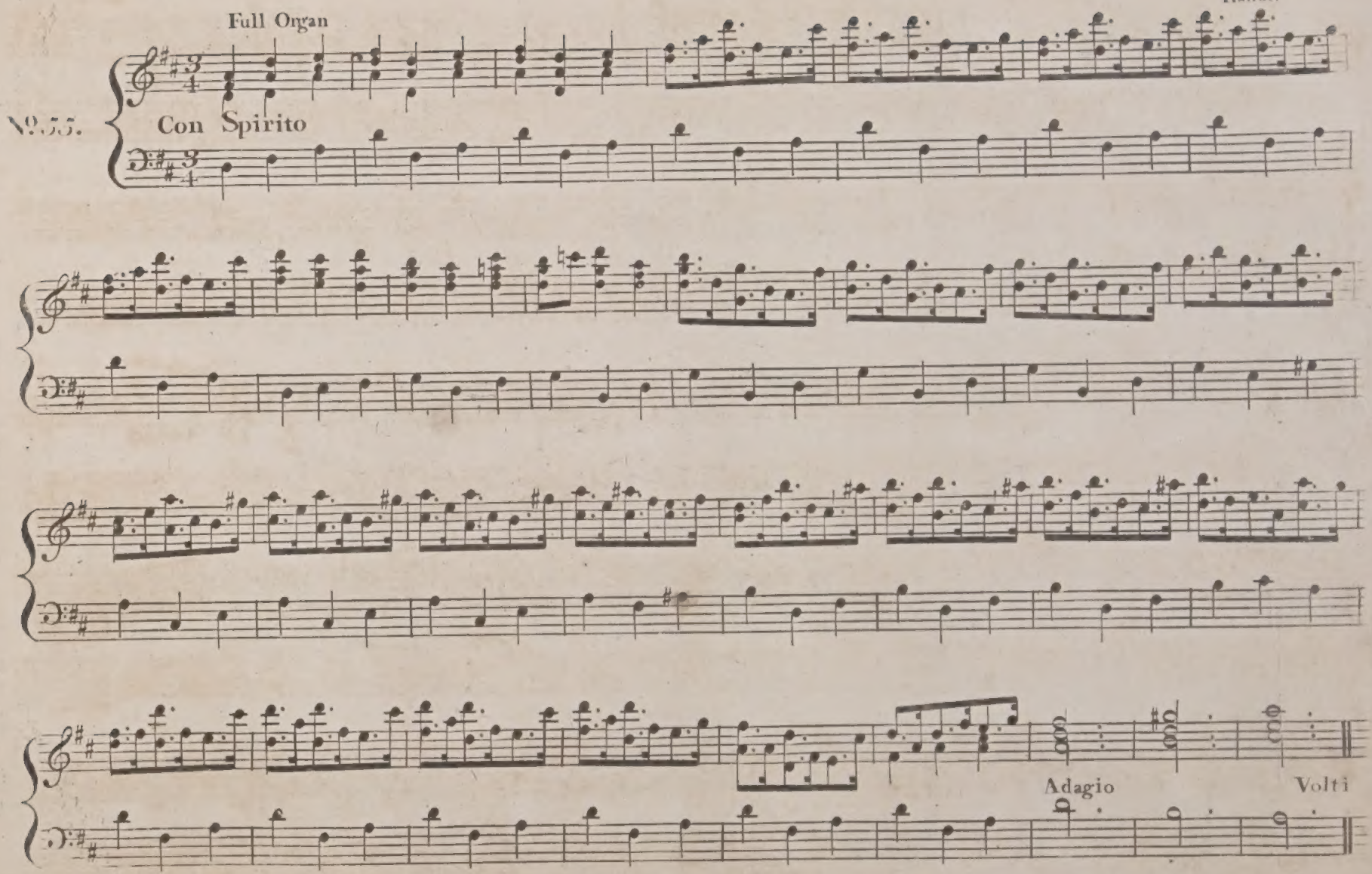

Full Organ
Wesley
No. 54.
Spirito
Allegro
Moderato
hr
hr
hr
hr
hr

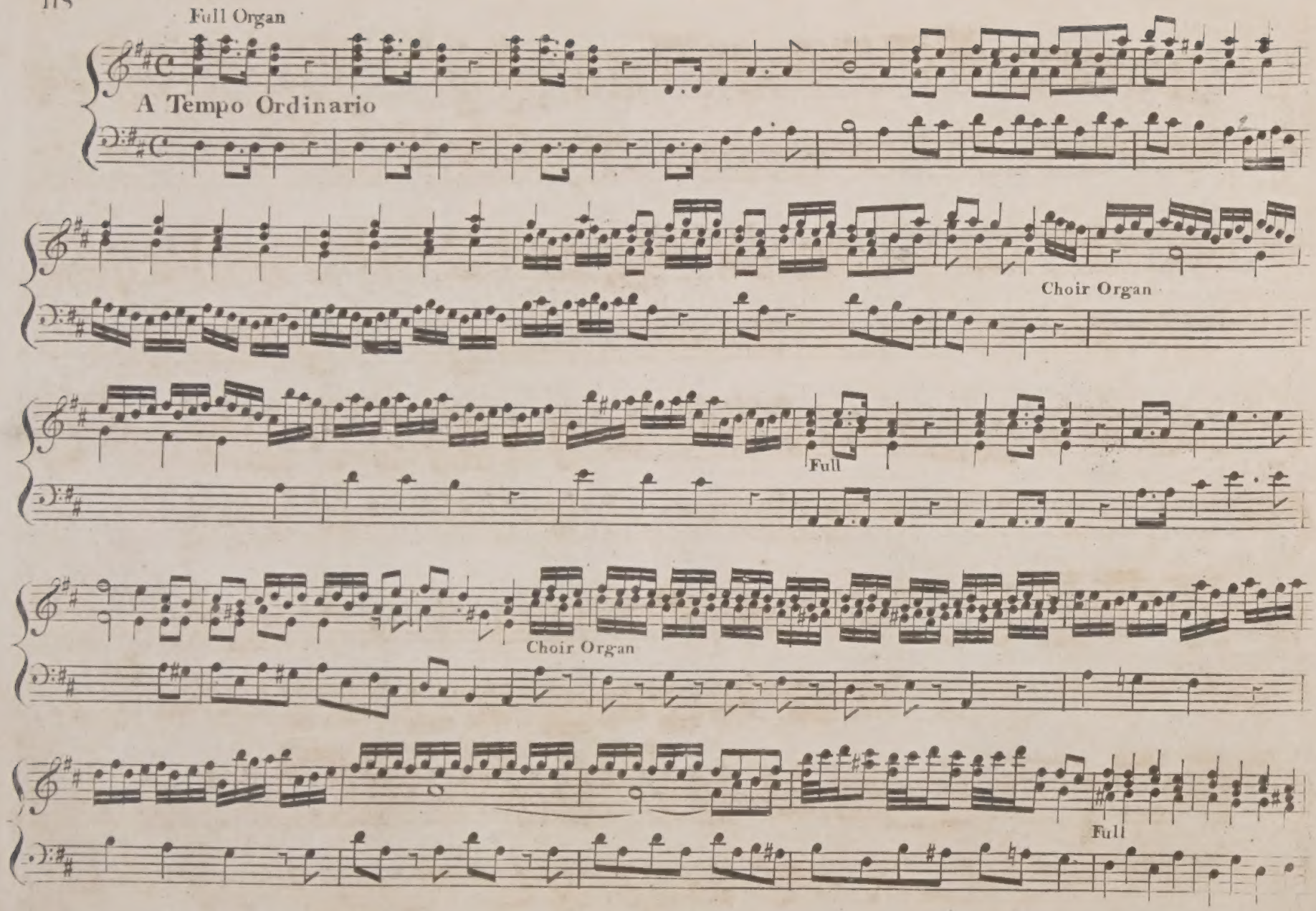
Handel

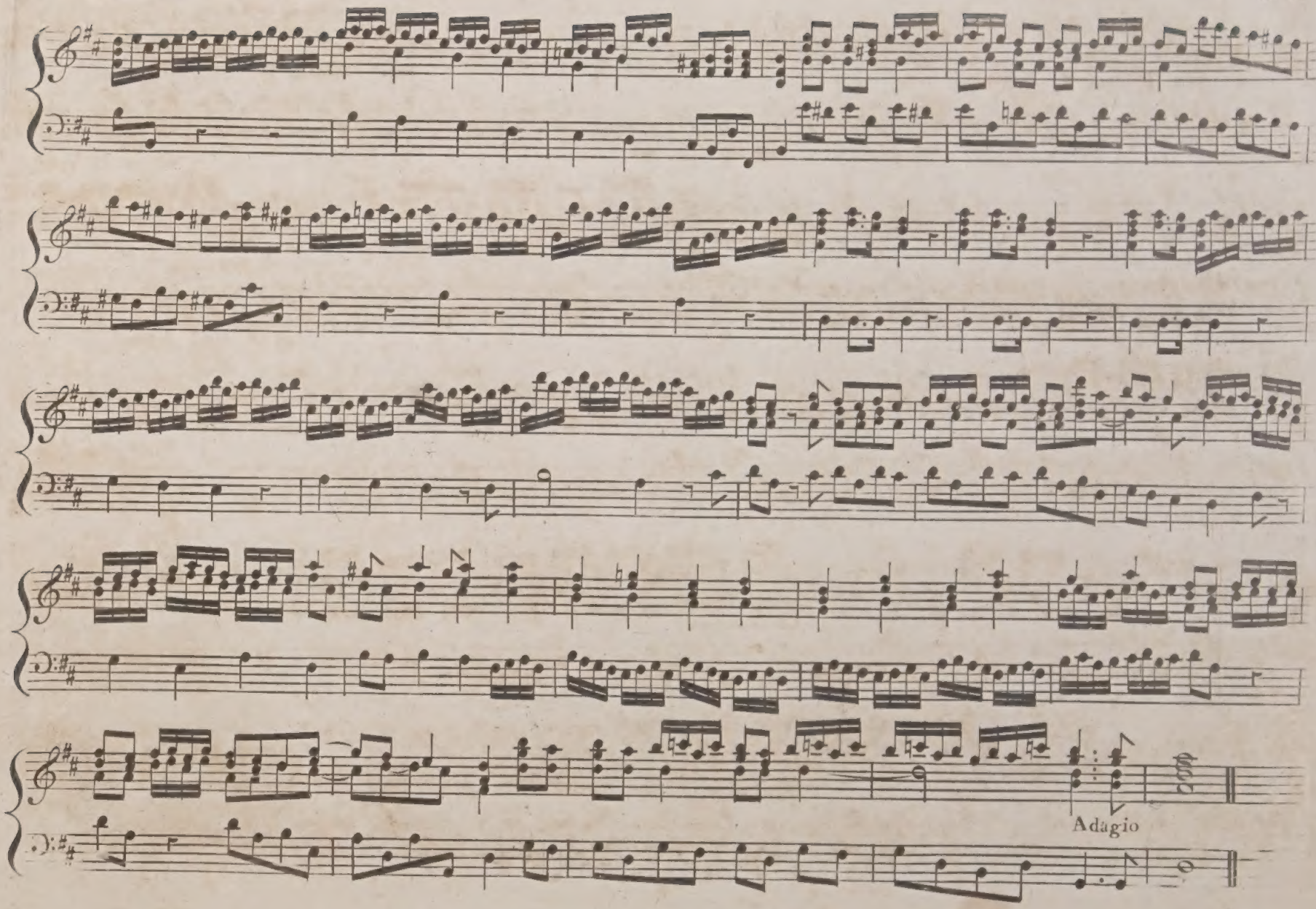
No. 55.

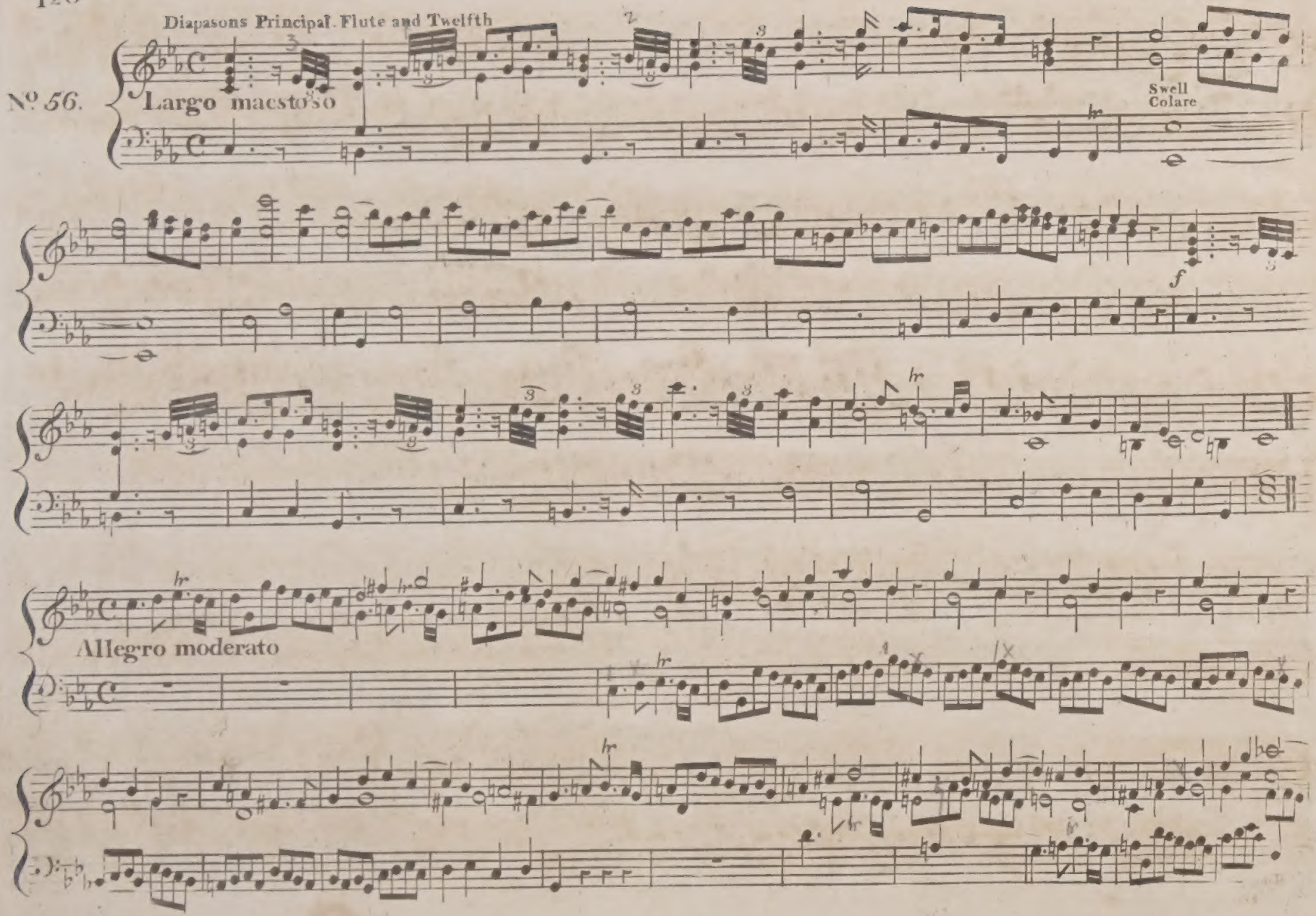
Full Organ

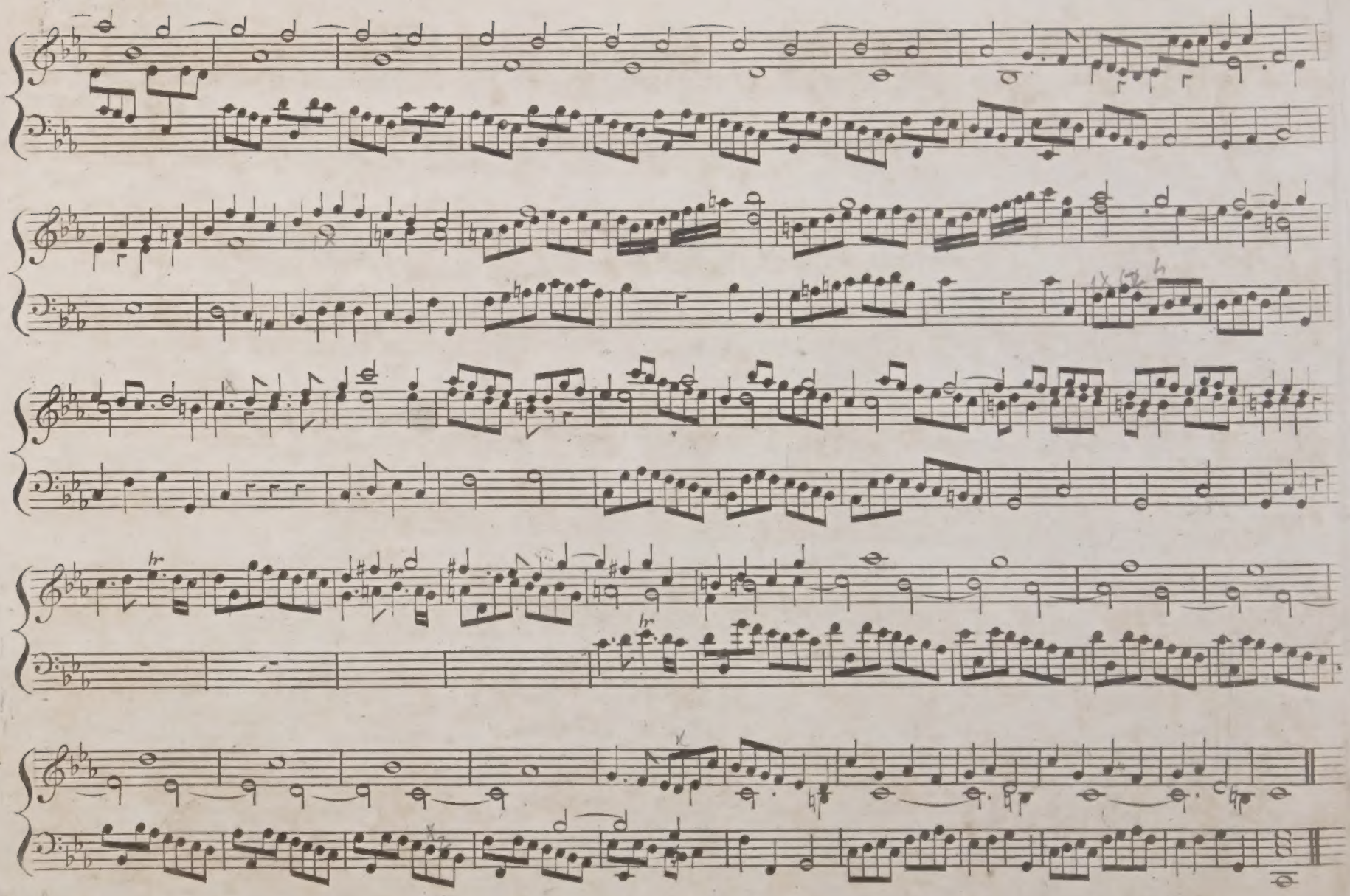
Con Spirito

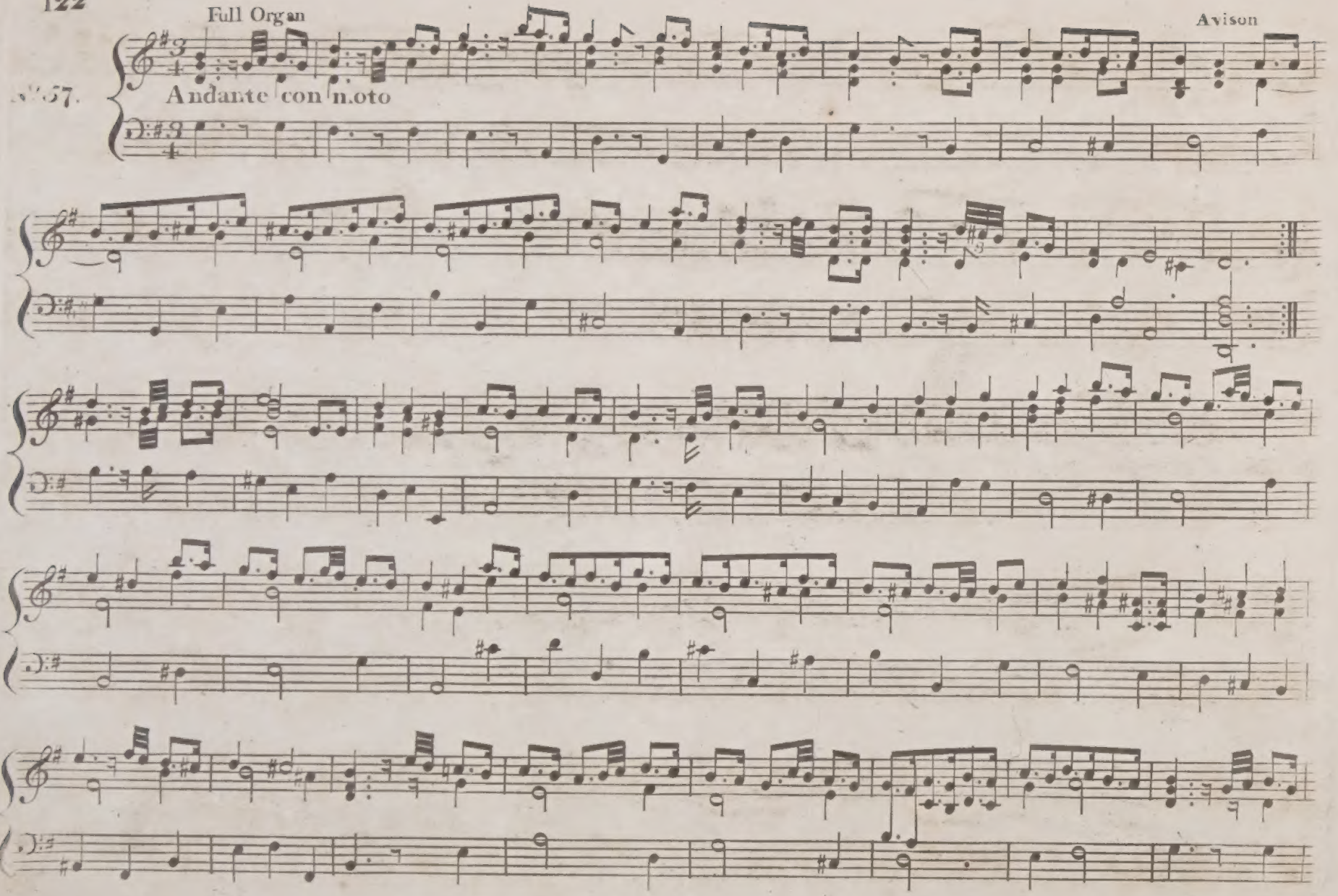


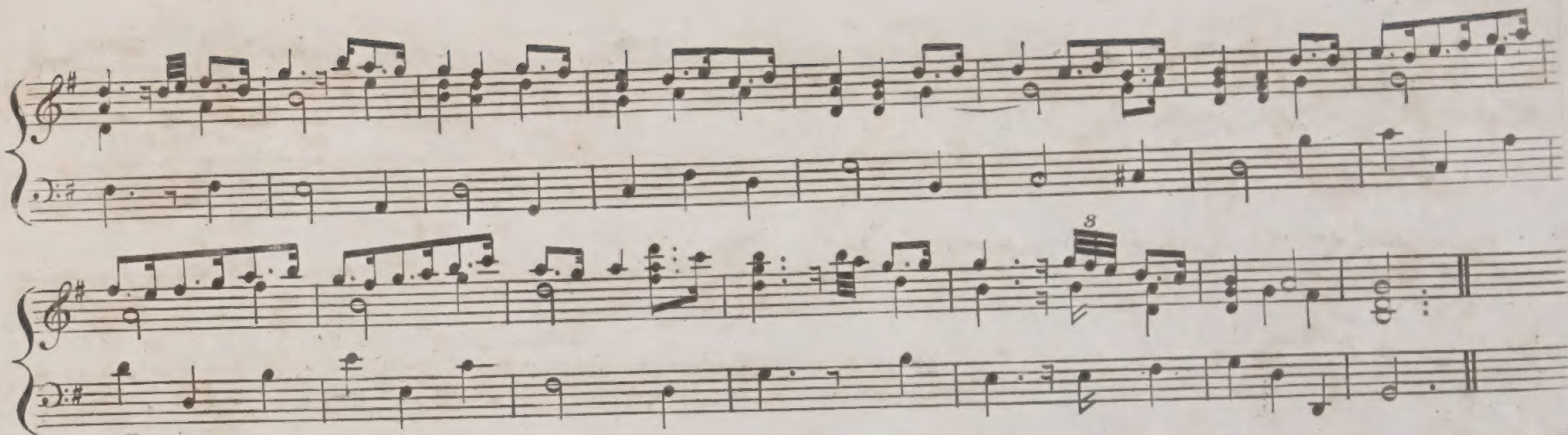

Full Organ
A Tempo Ordinario
Choir Organ
Full
Choir Organ
Full


Adagio


Diapasons Principal. Flute and Twelfth
No. 56.
Largo maestoso
Swell
Colare
f
Allegro moderato




Full Organ
Avison
No 57.
Andante con moto



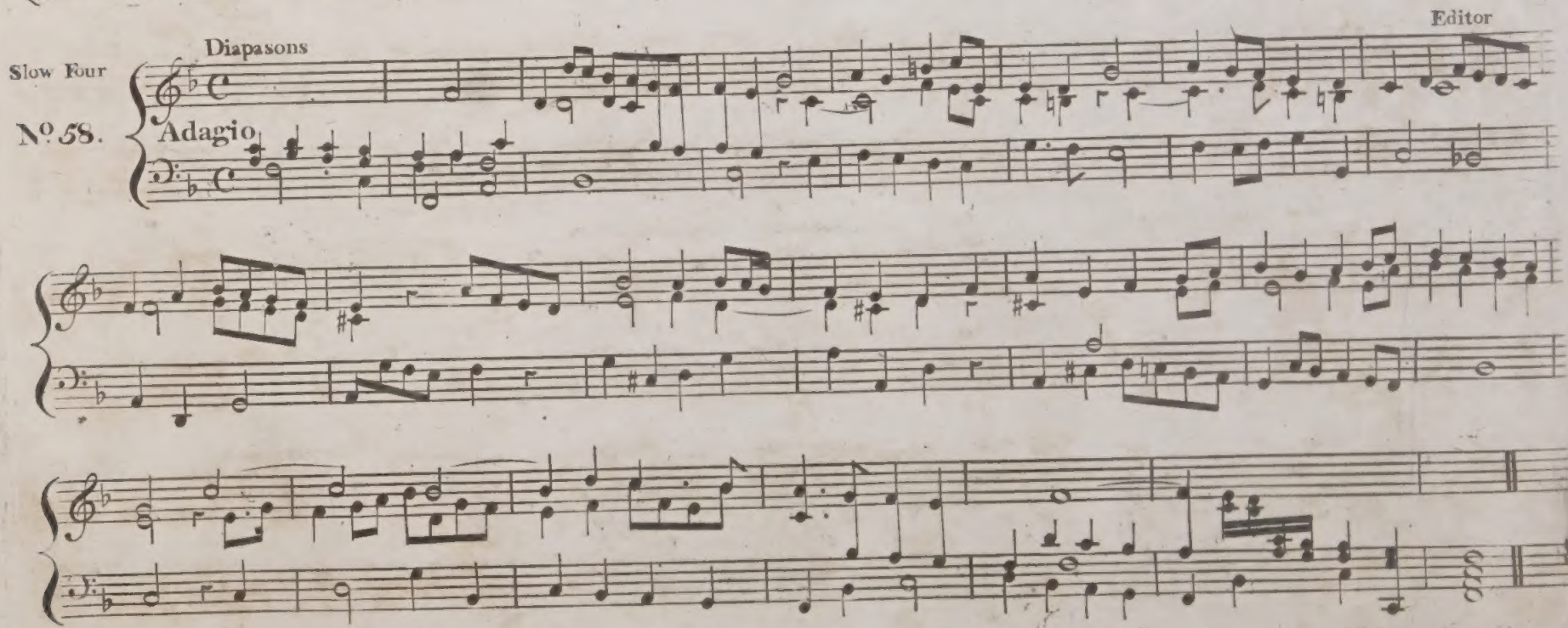
Diapasons

Editor

Slow Four

No. 58.

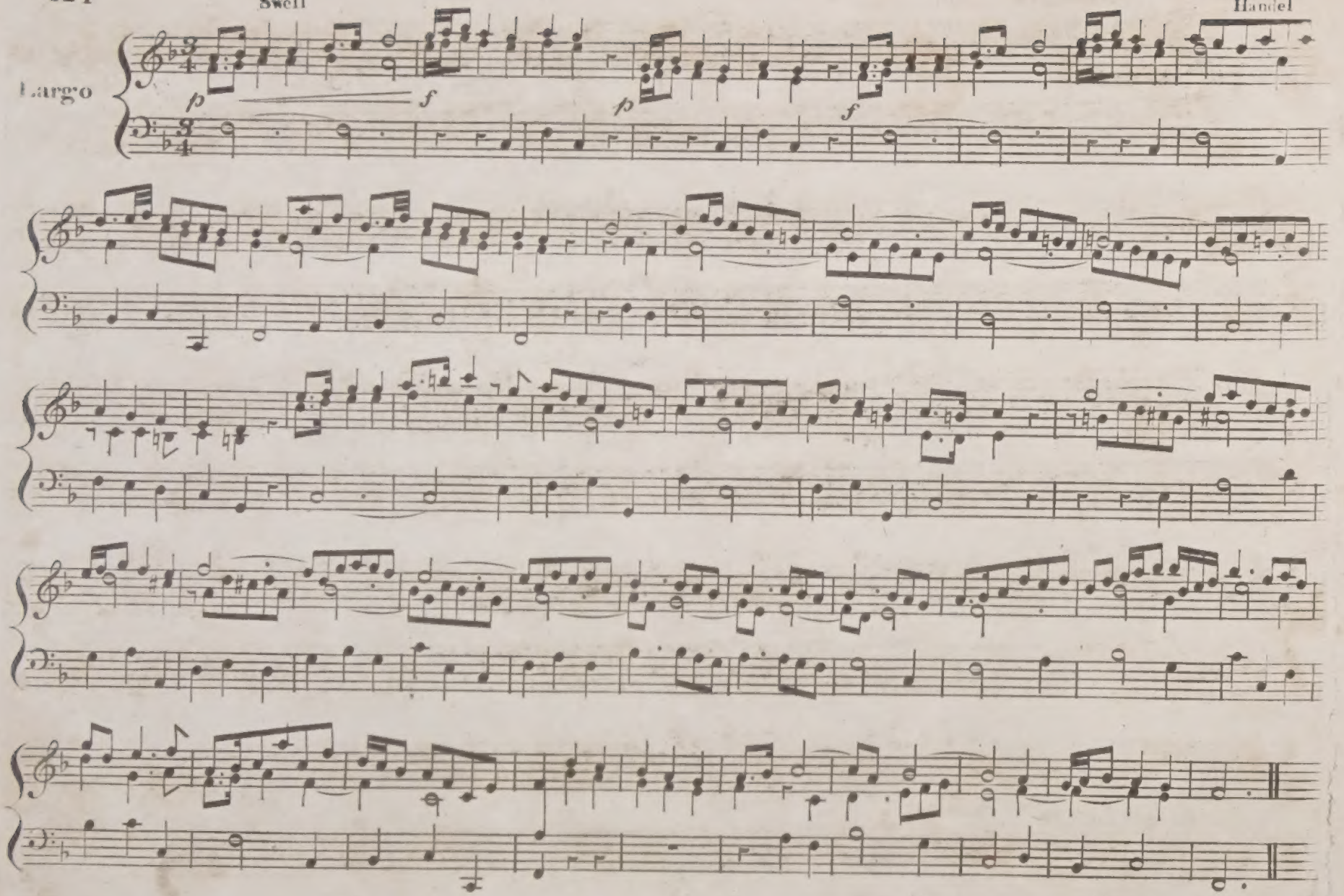
Adagio.



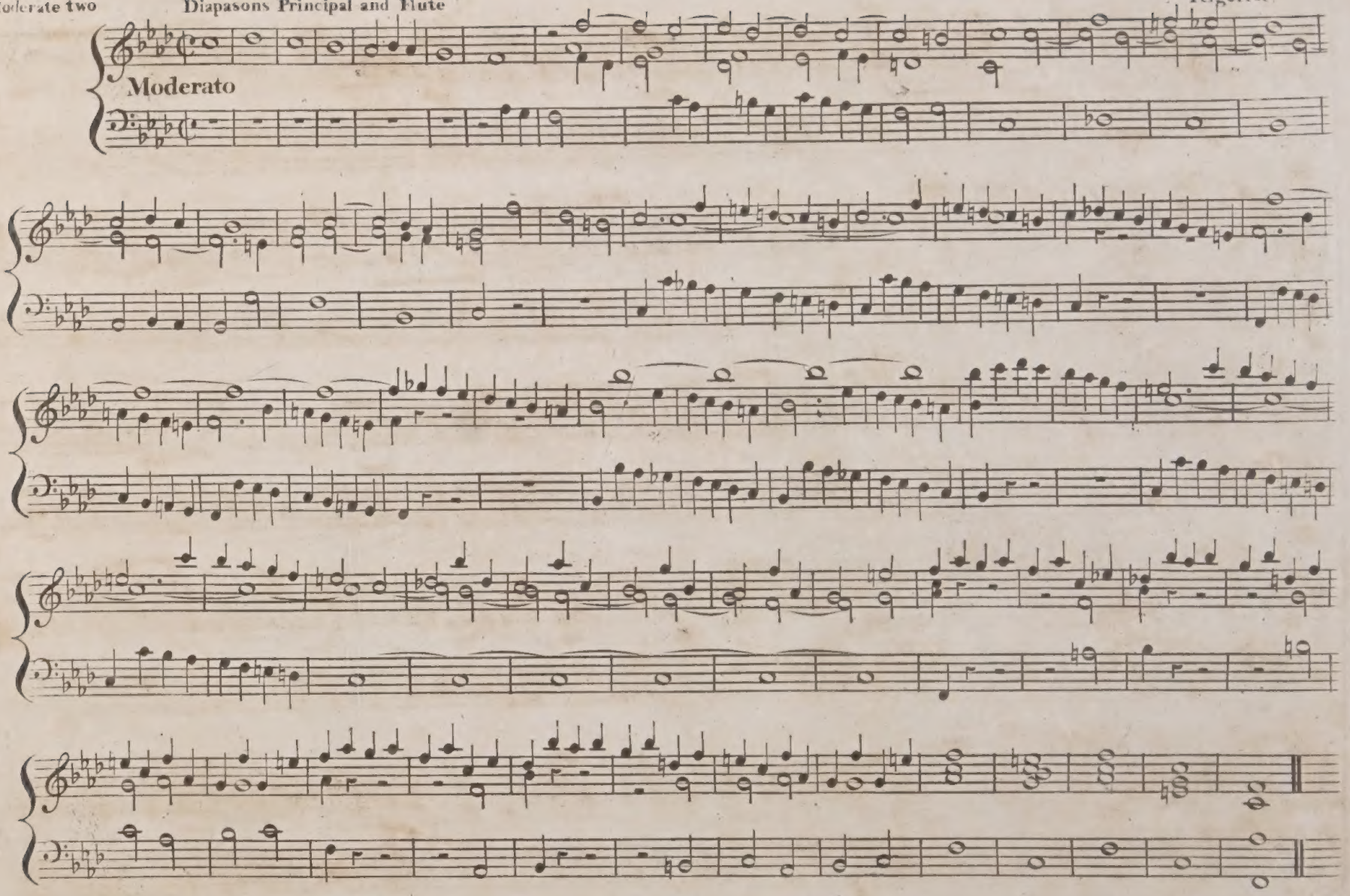
Swell

Handel

Largo

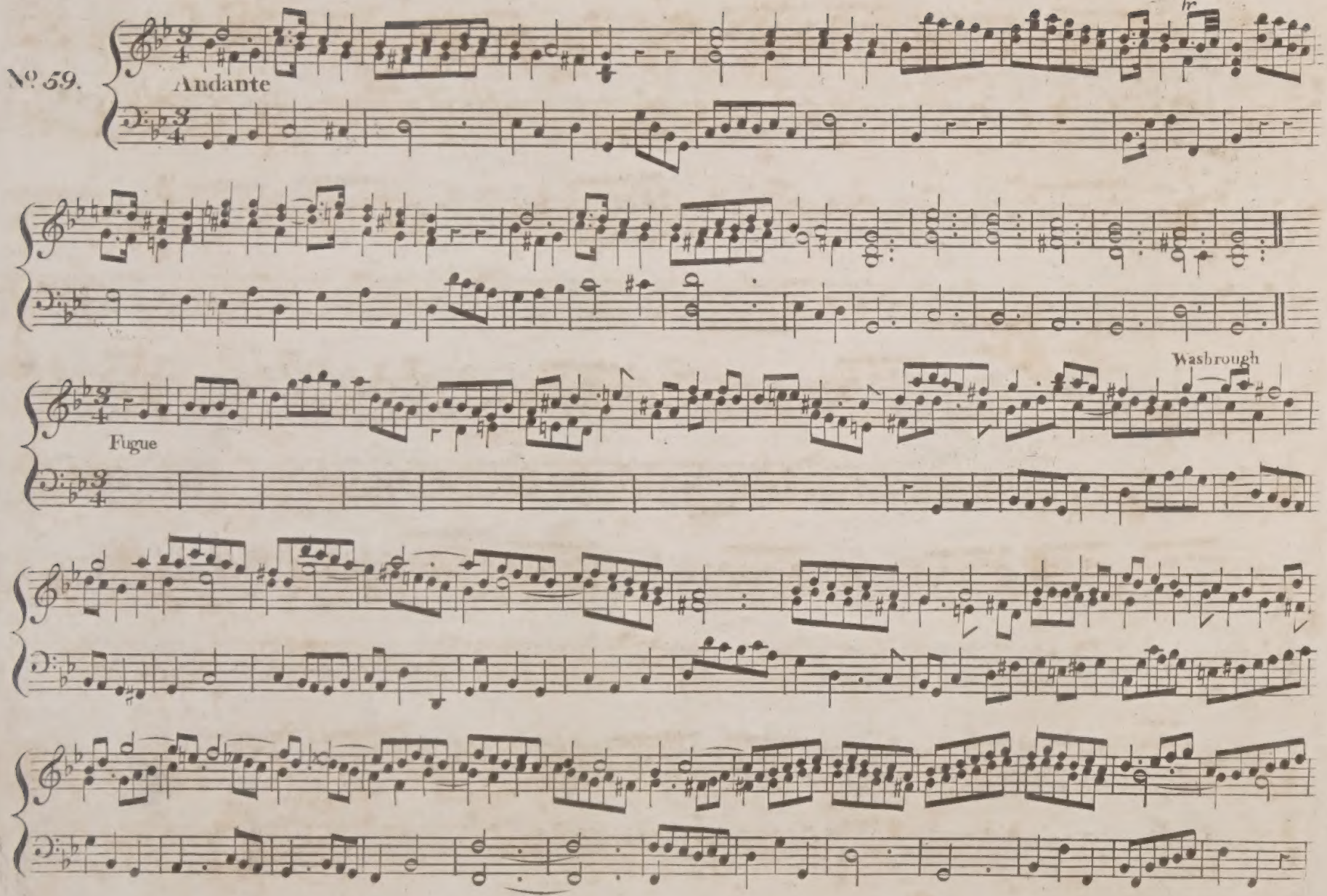


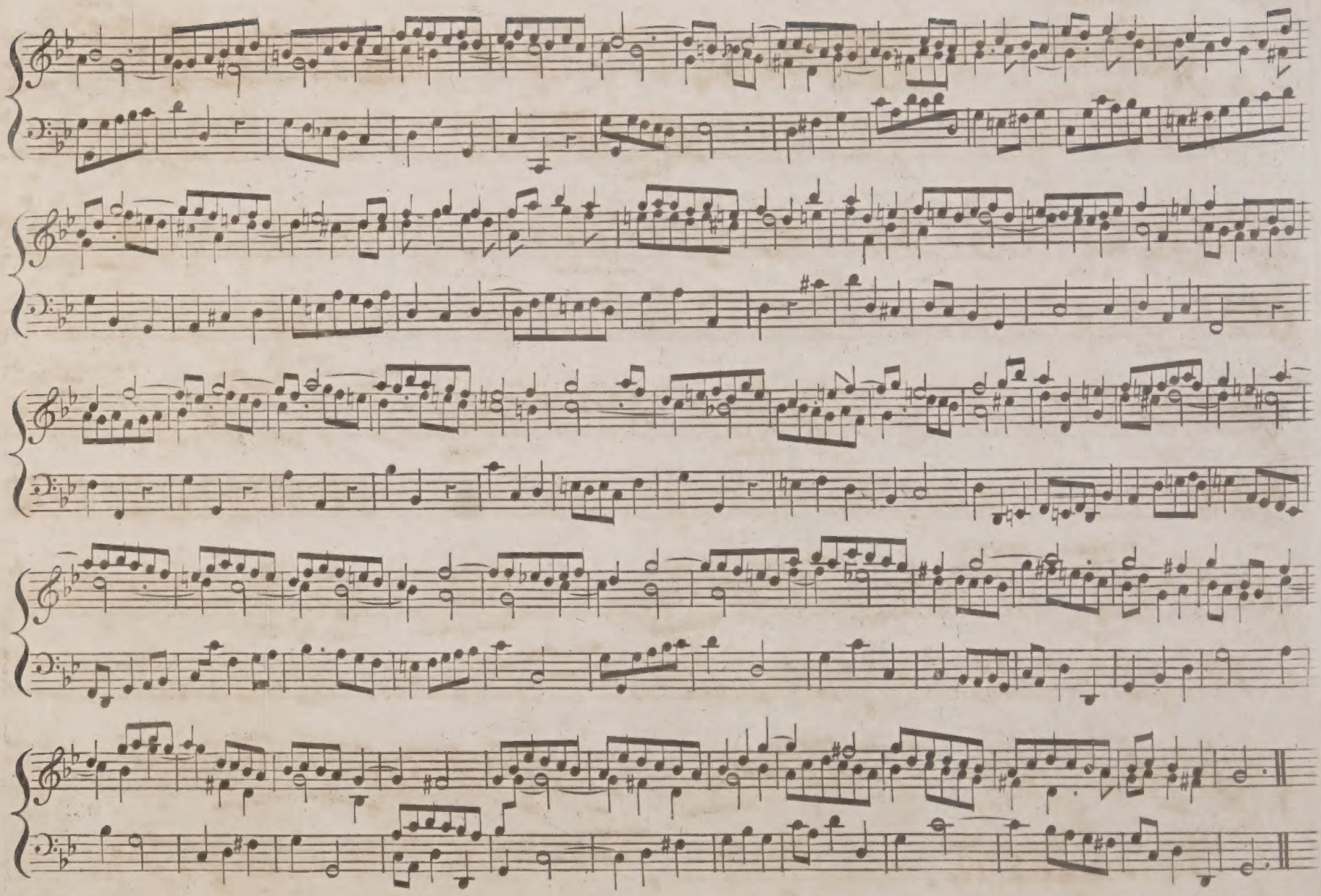
Moderate two — Diapasons Principal and Flute — Pergolesi



Handel

No. 59.



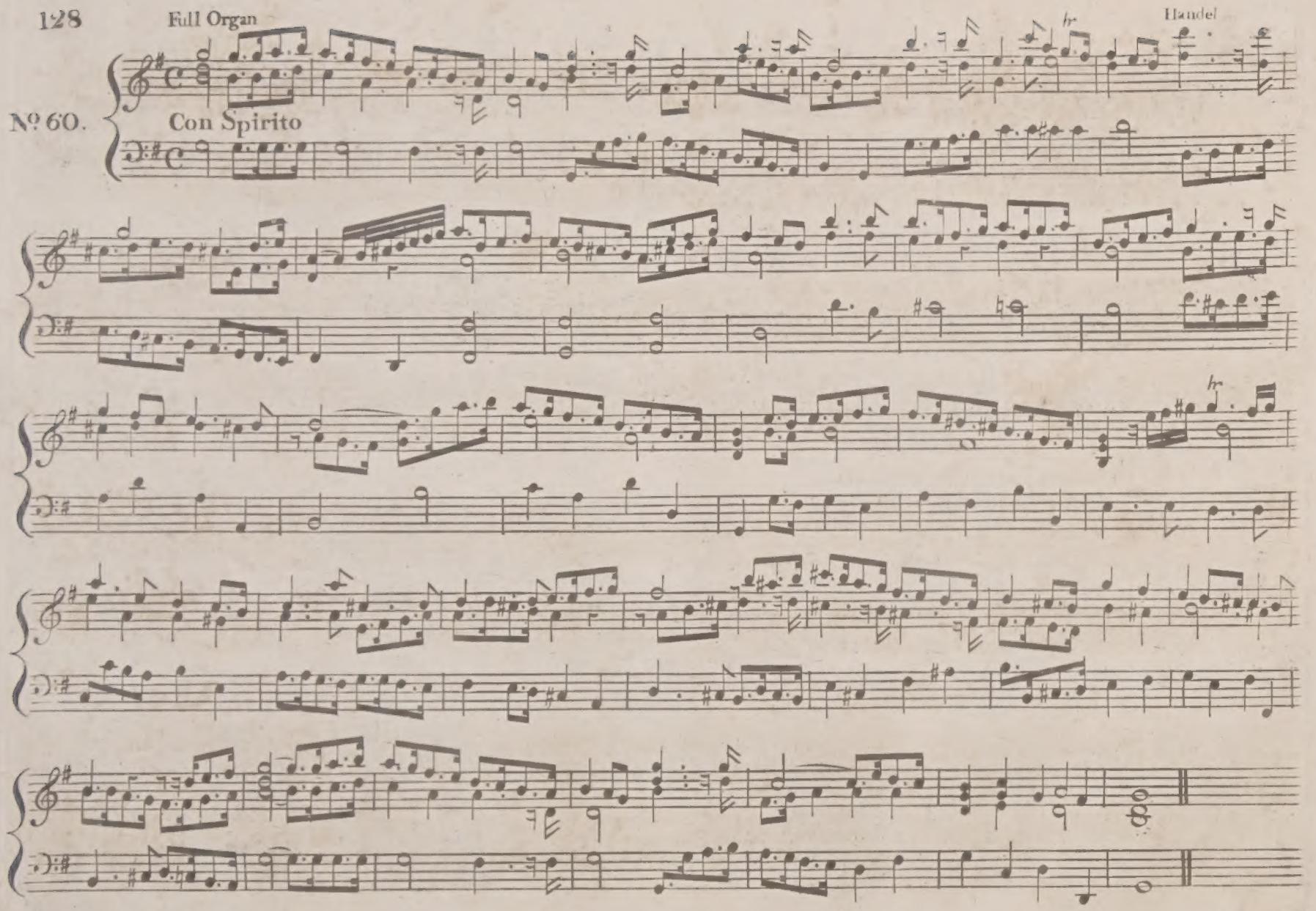


Full Organ

Handel

Nº 60.

Con Spirito



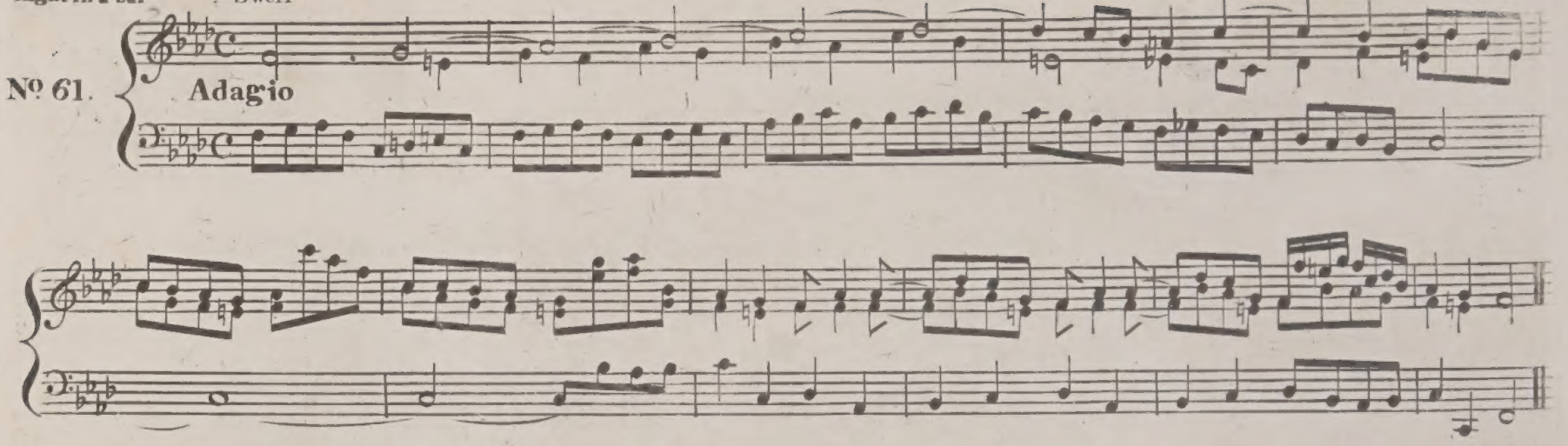
Eight in a bar

Swell

Pergolesi

No 61.

Adagio



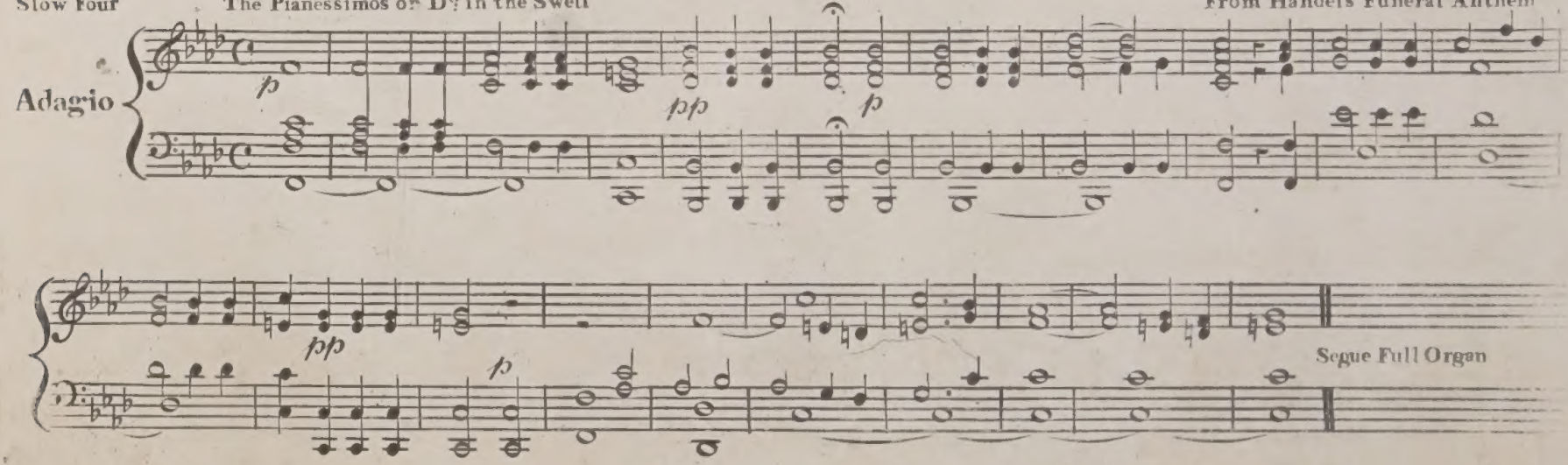
Slow Four

The piano parts on the Diapasons,
The Pianessimos on D? in the Swell

From Handels Funeral Anthem

Adagio

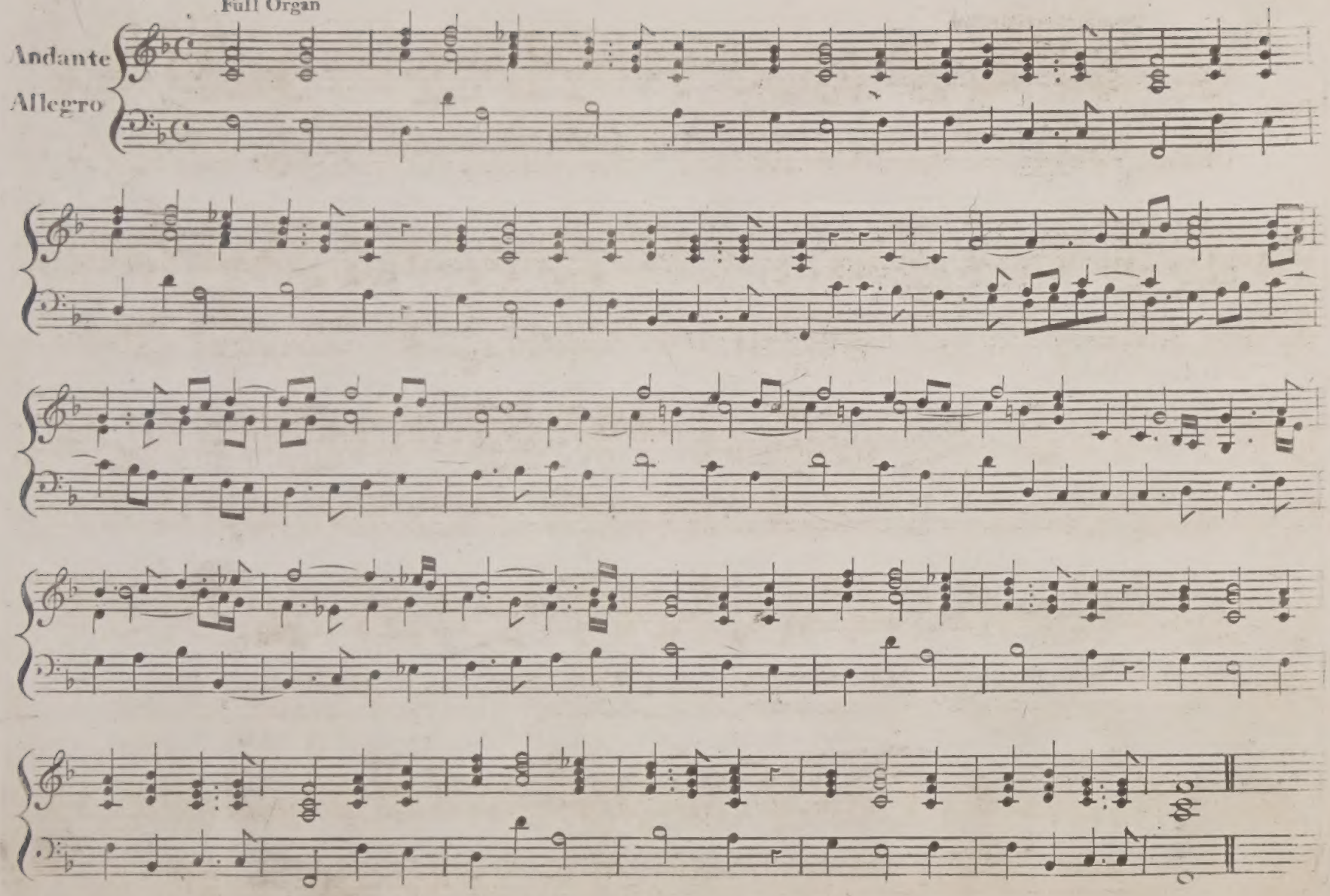
p *pp* *p*



Full Organ

Andante

Allegro

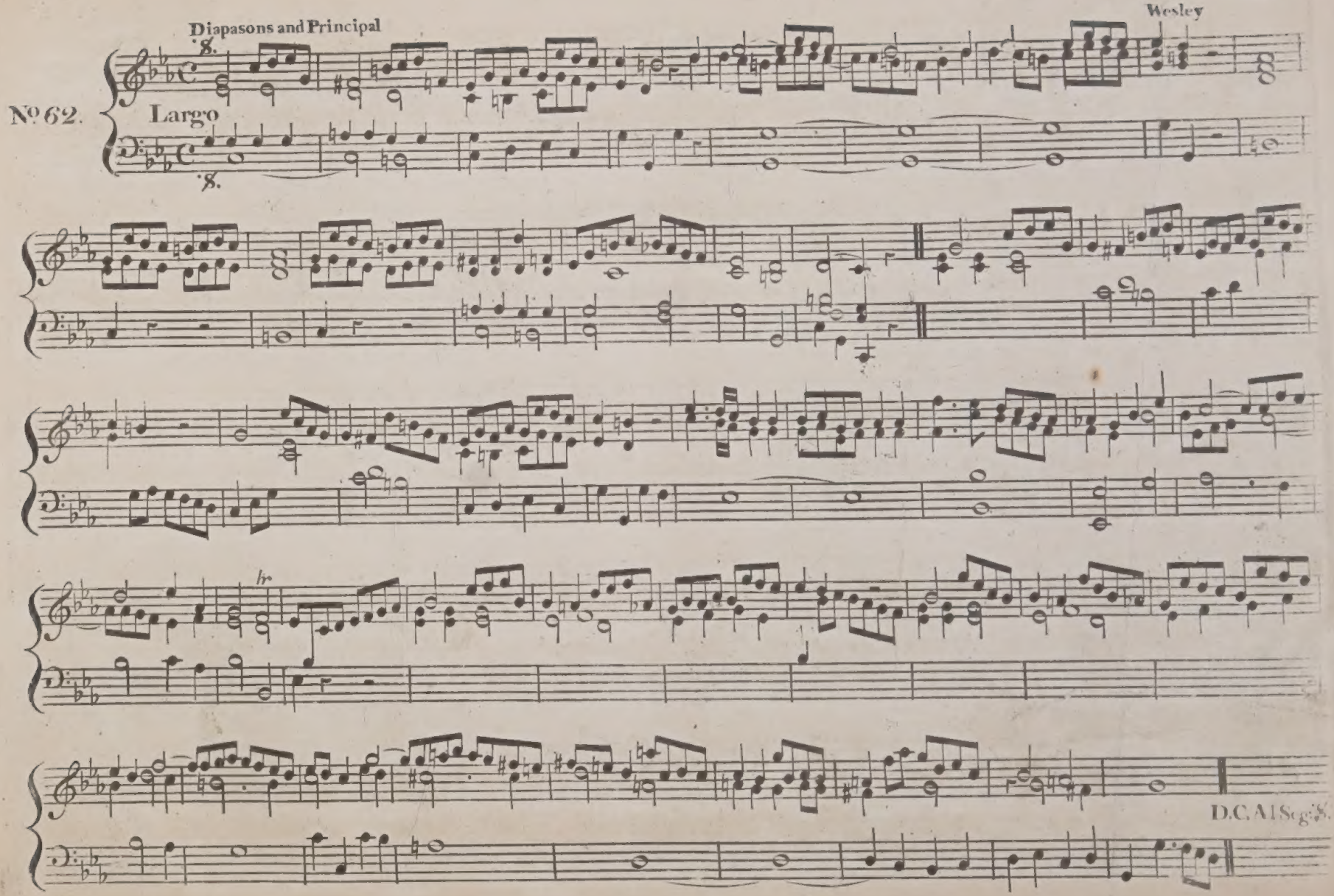


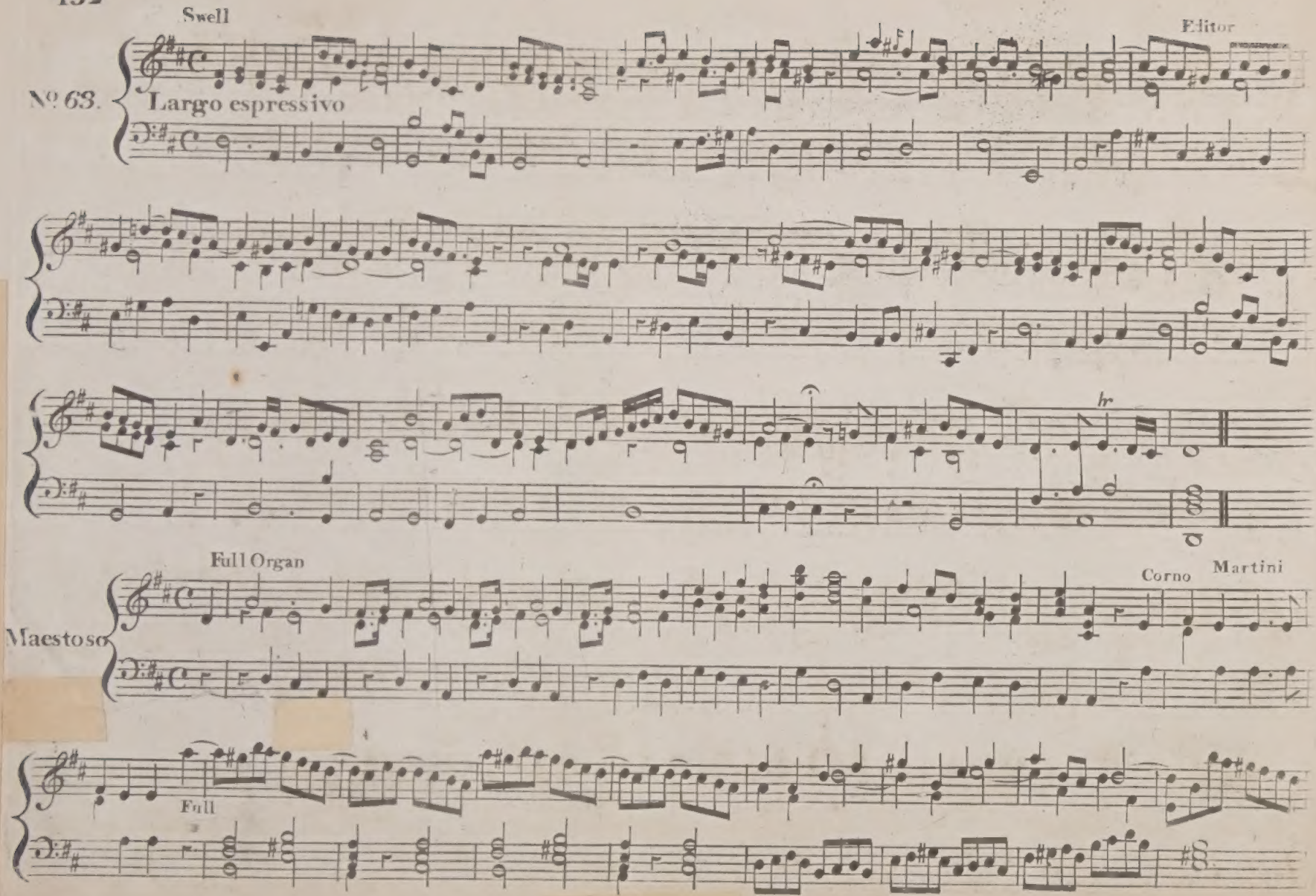
Wesley

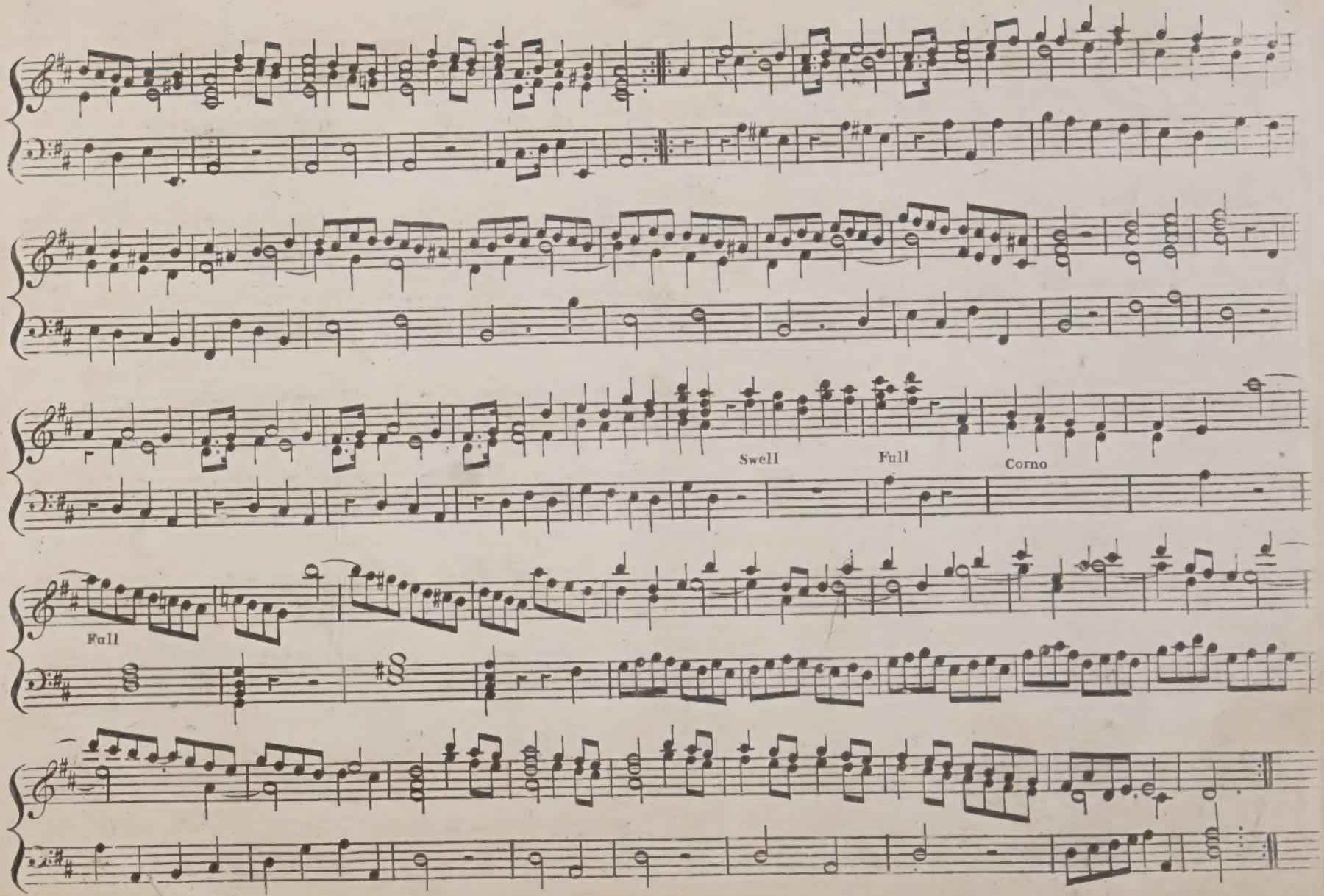
Diapasons and Principal

No 62.

Largo




Swell
Editor
No. 63.
Largo espressivo
hr
Full Organ
Corno
Martini
Maestoso
Full

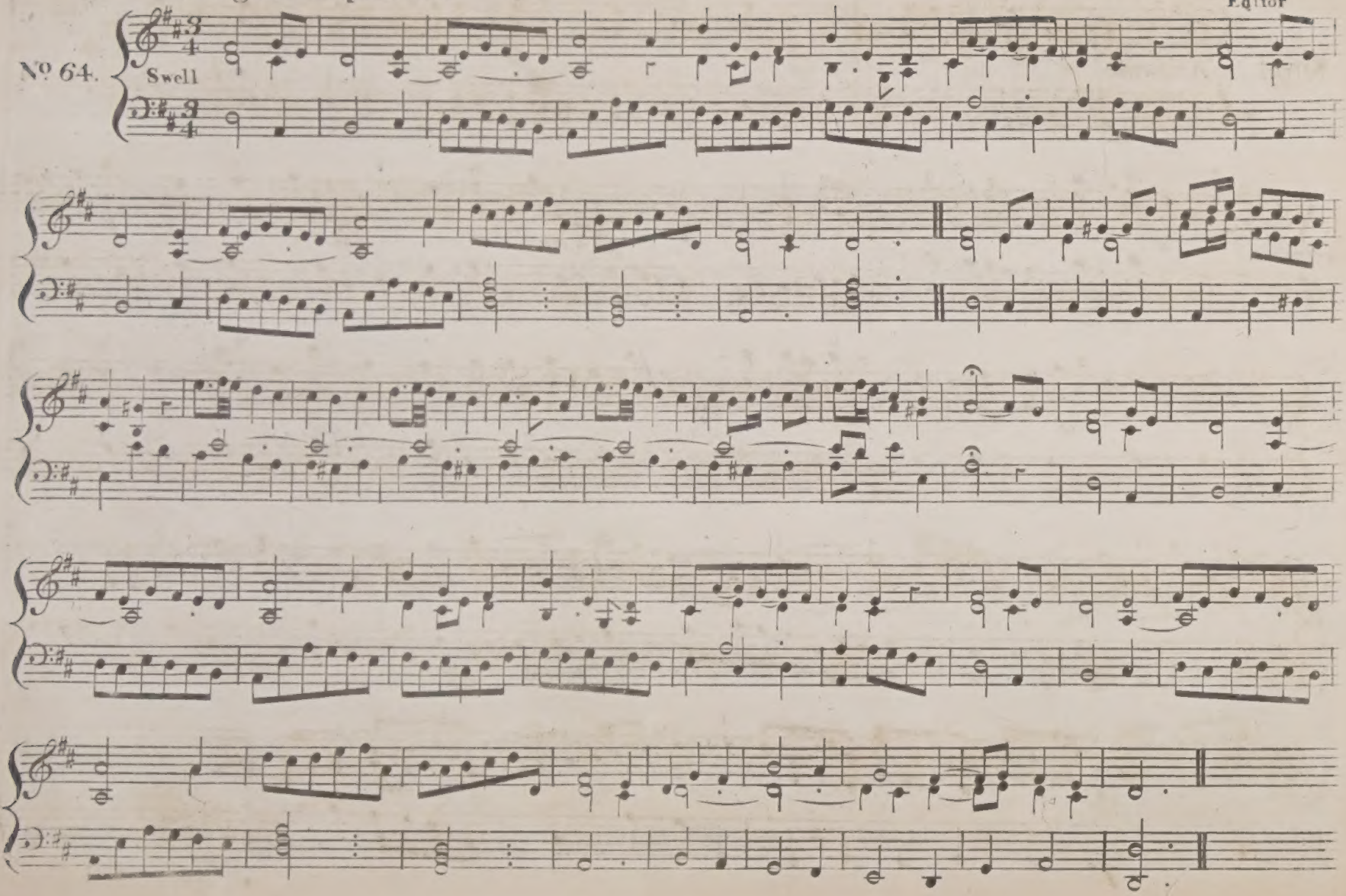

Swell
Full
Corno
Full

Largo con expressione

Editor

No 64.

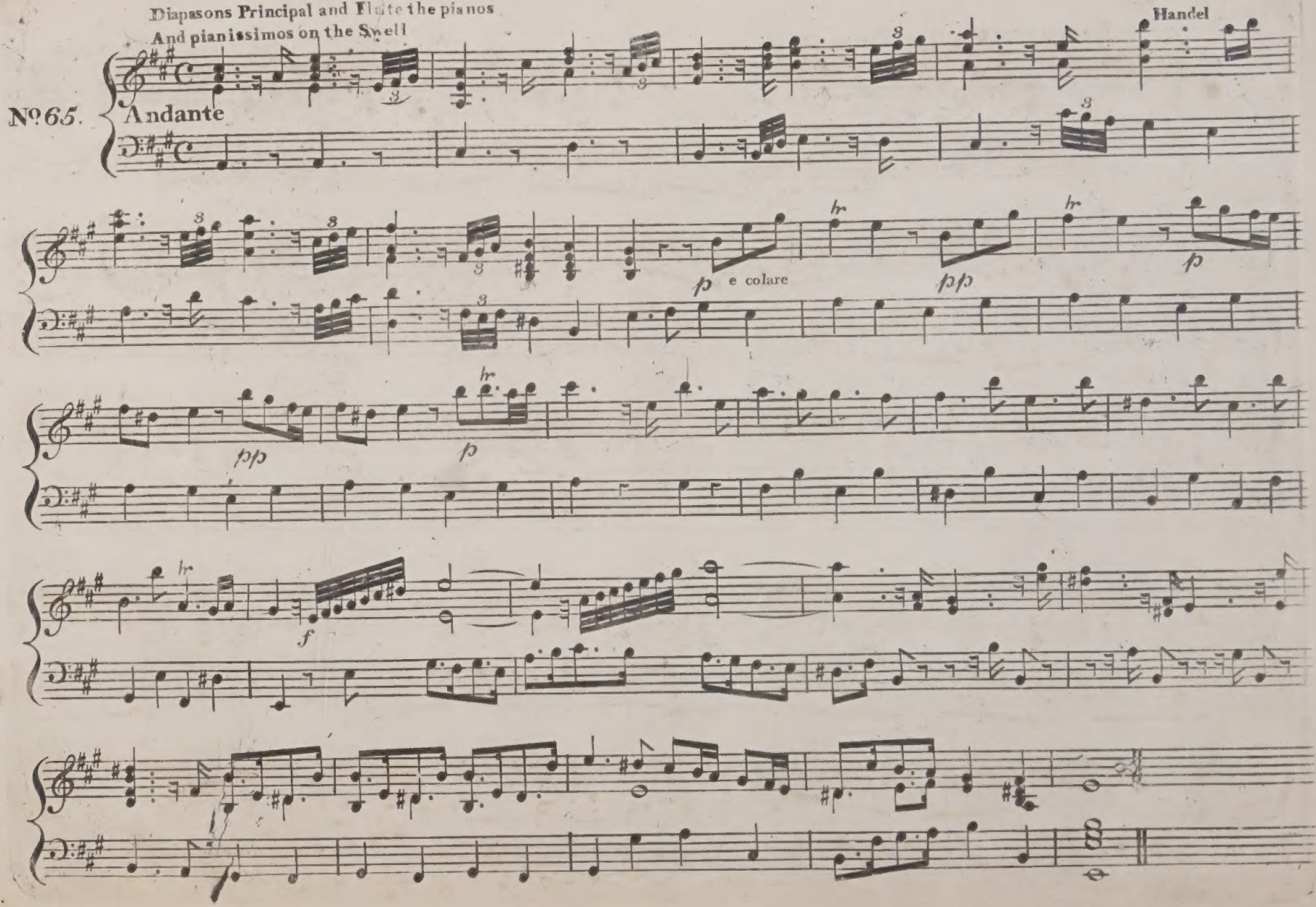
Swell



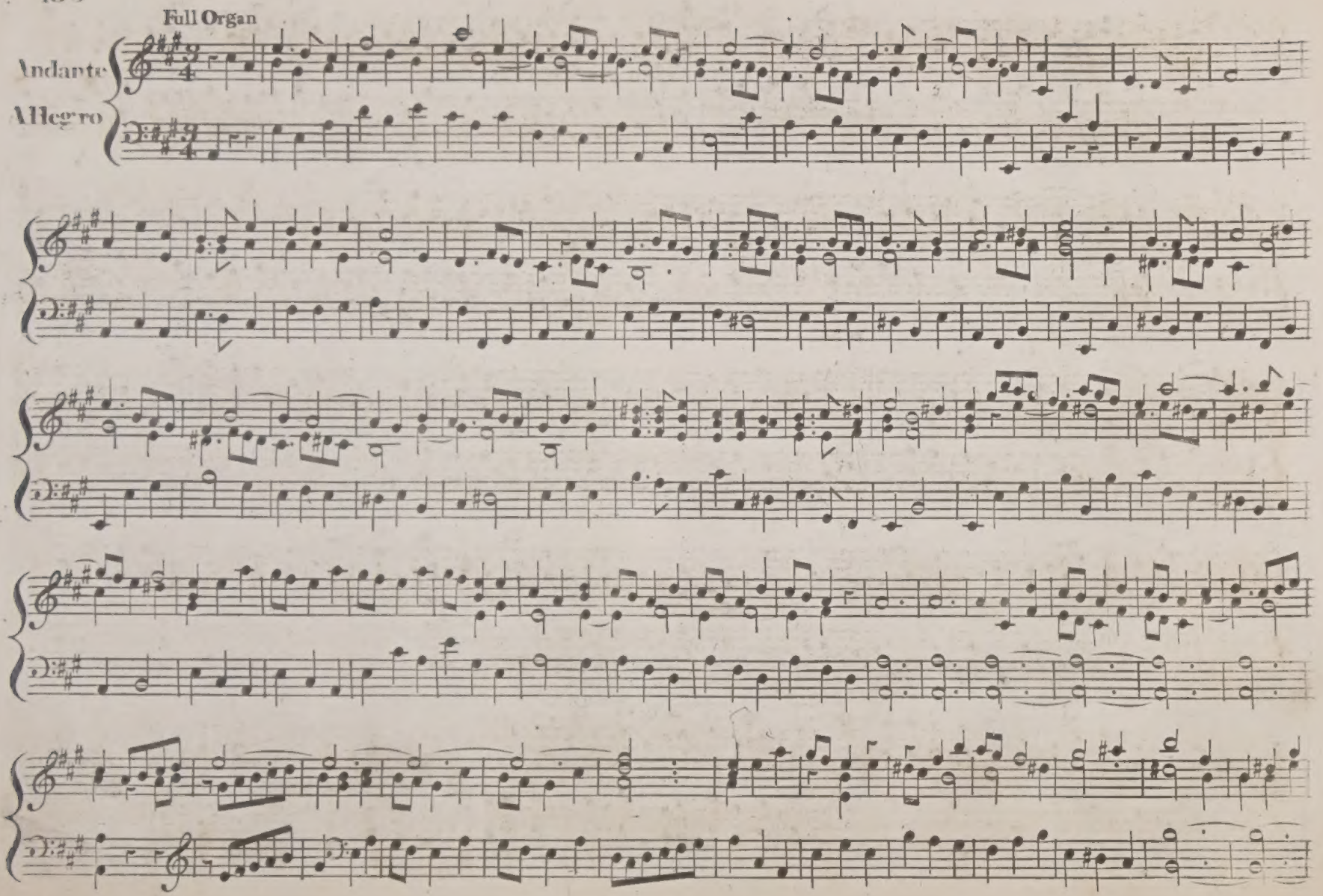
Diapasons Principal and Flute the pianos
And pianissimos on the Swell

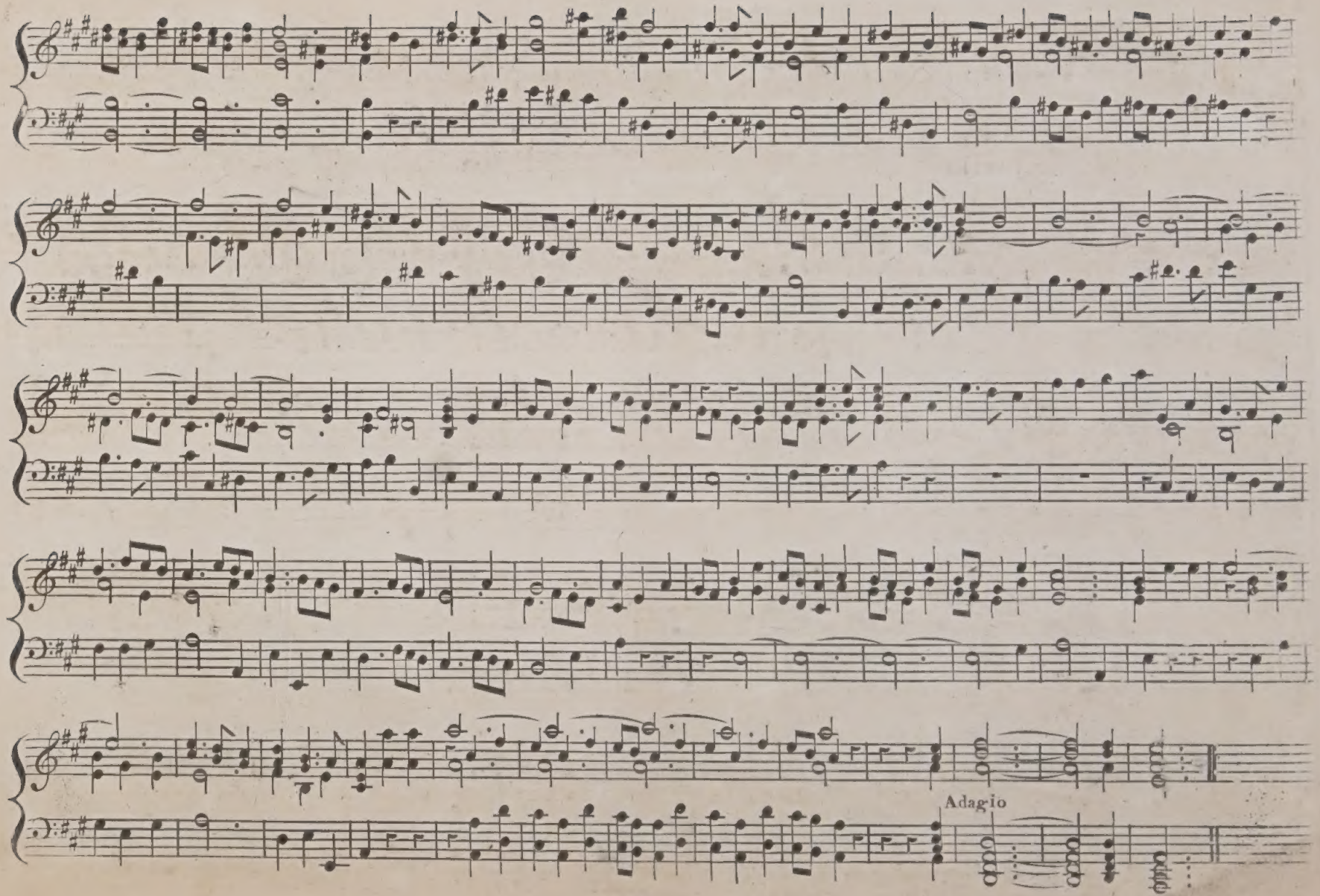
Handel

No. 65. Andante



Chorus. "And the glory of the Lord," "Handel"




Adagio

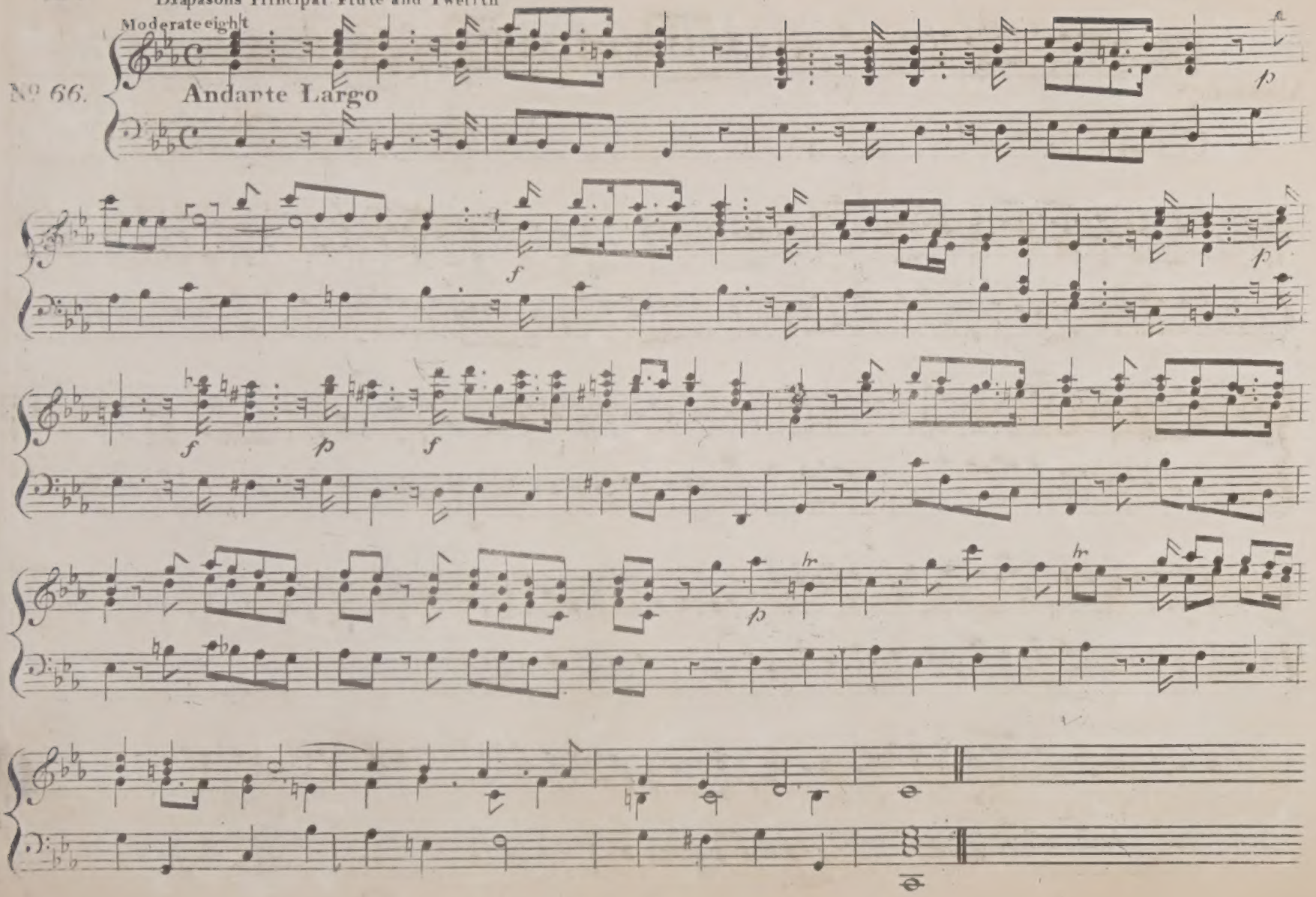
Diapasons Principal Flute and Twelfth

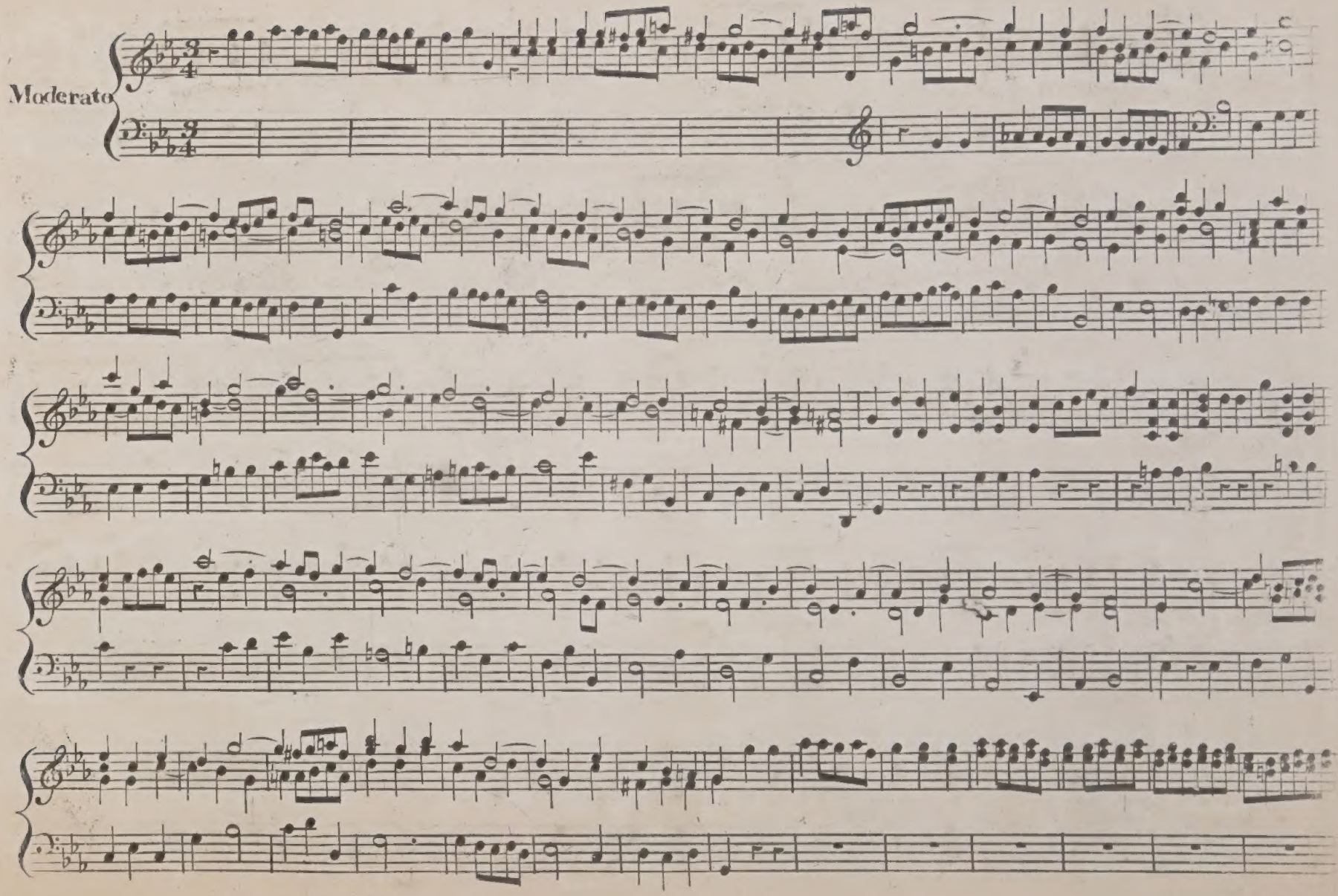
Corelli

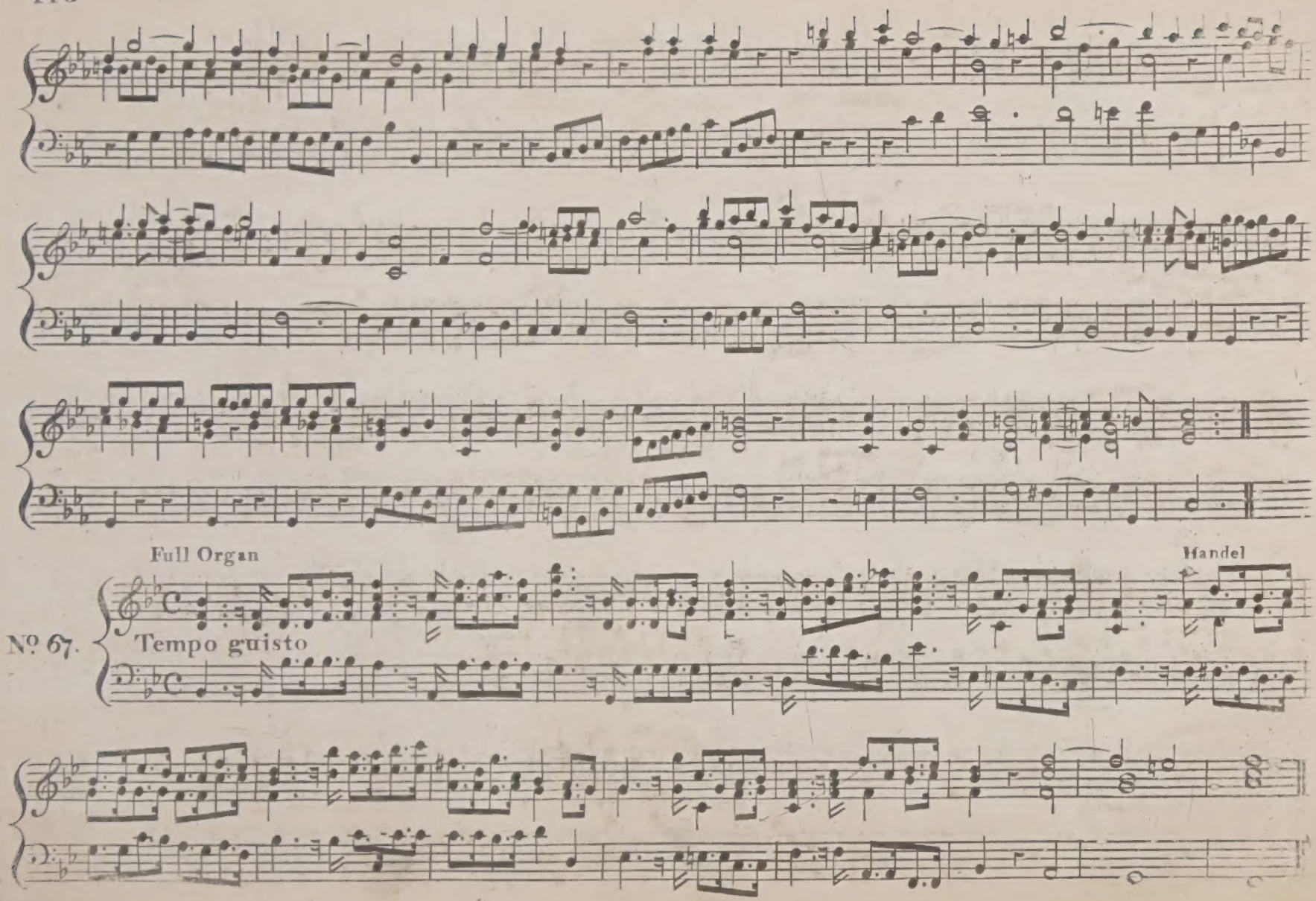
Moderate eight

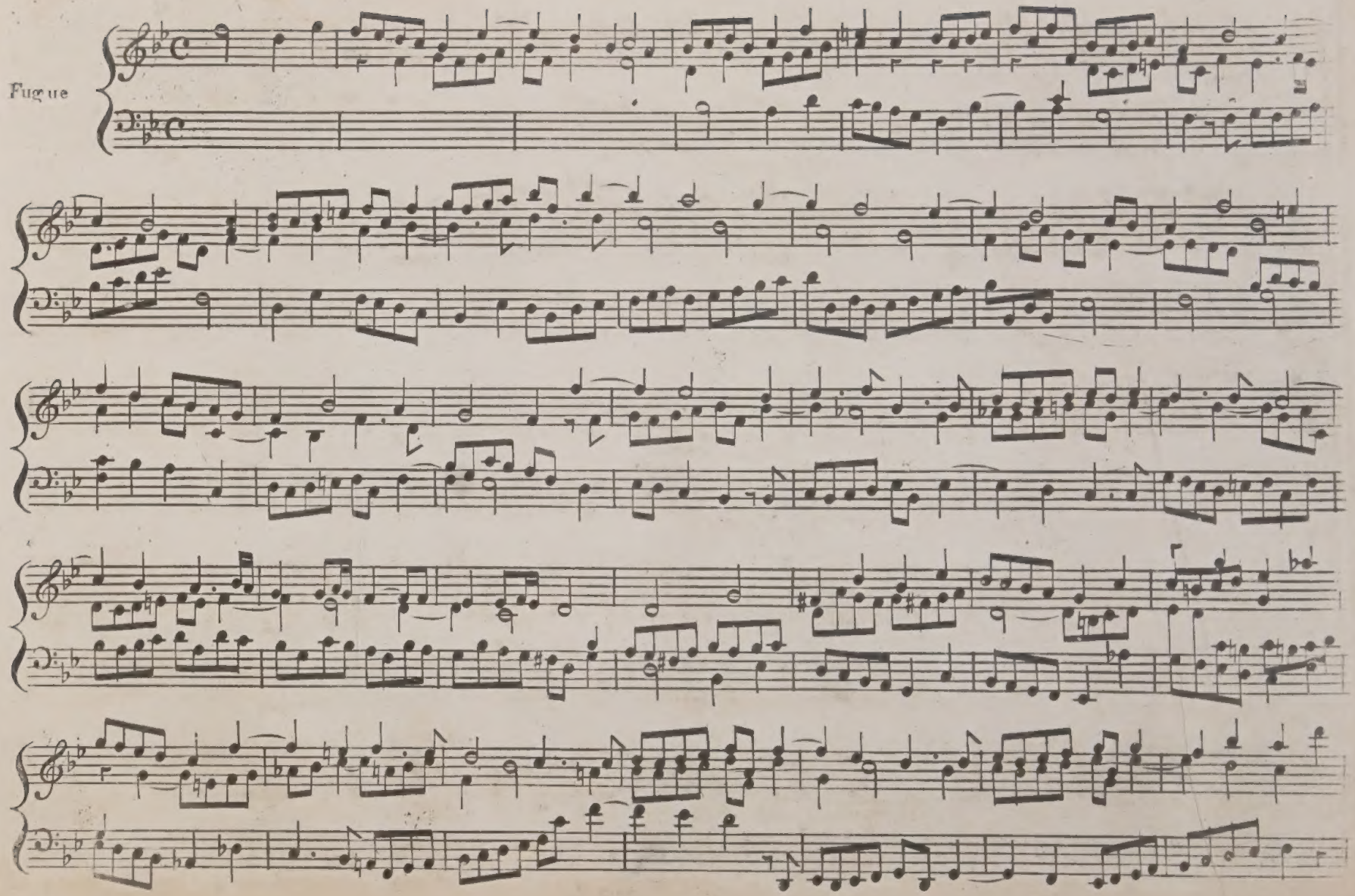
№ 66.

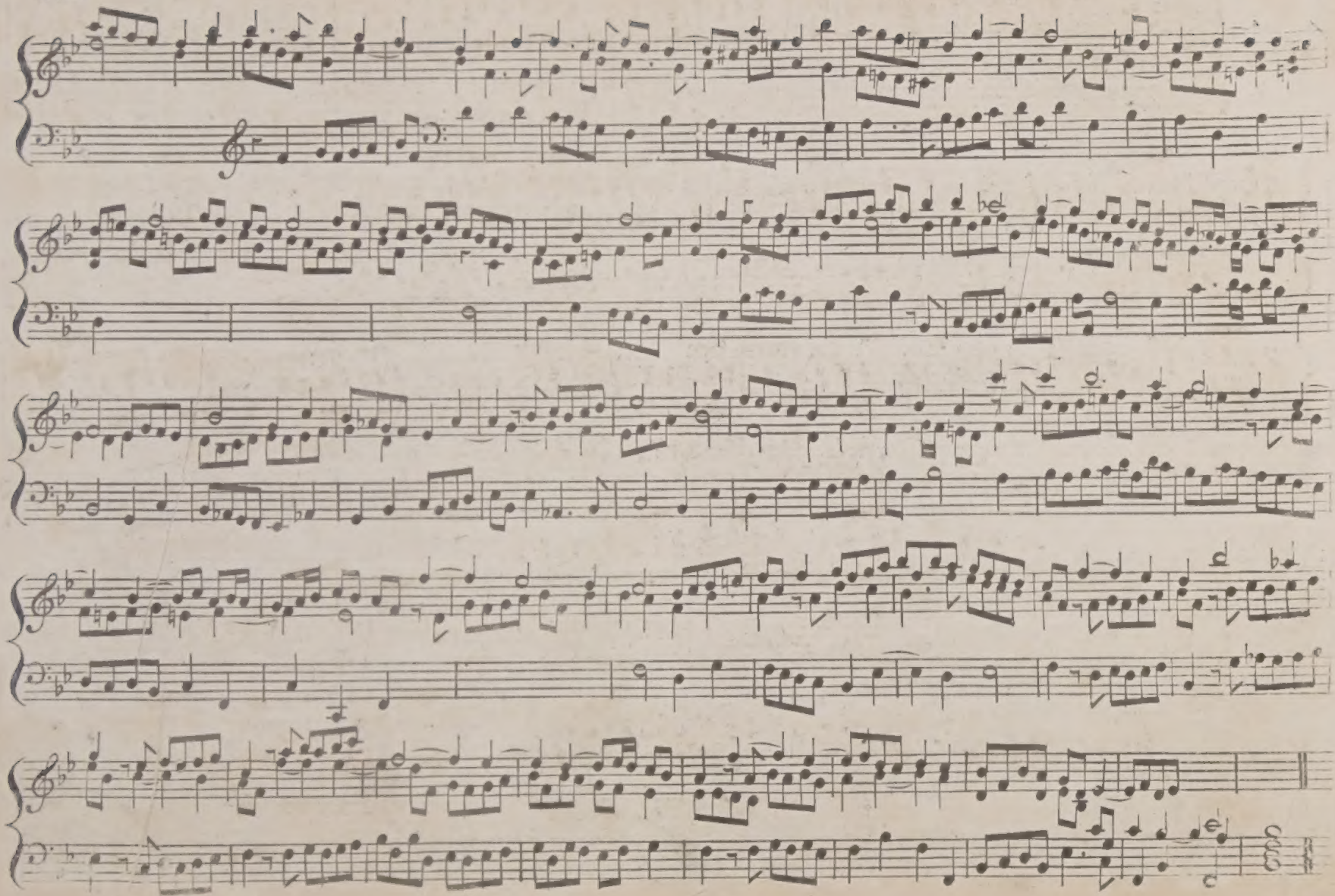
Andante Largo




Moderato


Full Organ
Handel
No. 67.
Tempo guisto

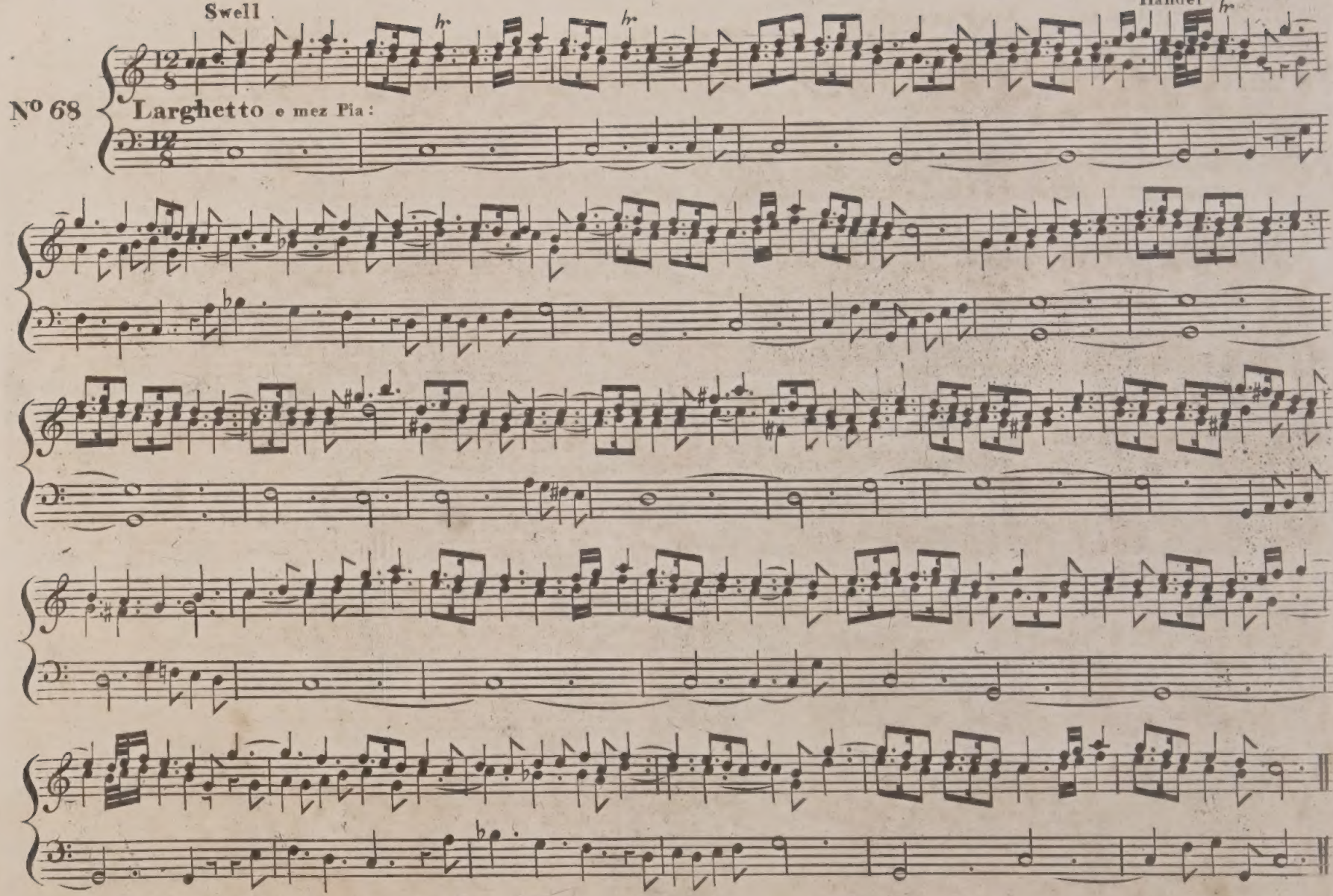

Fugue



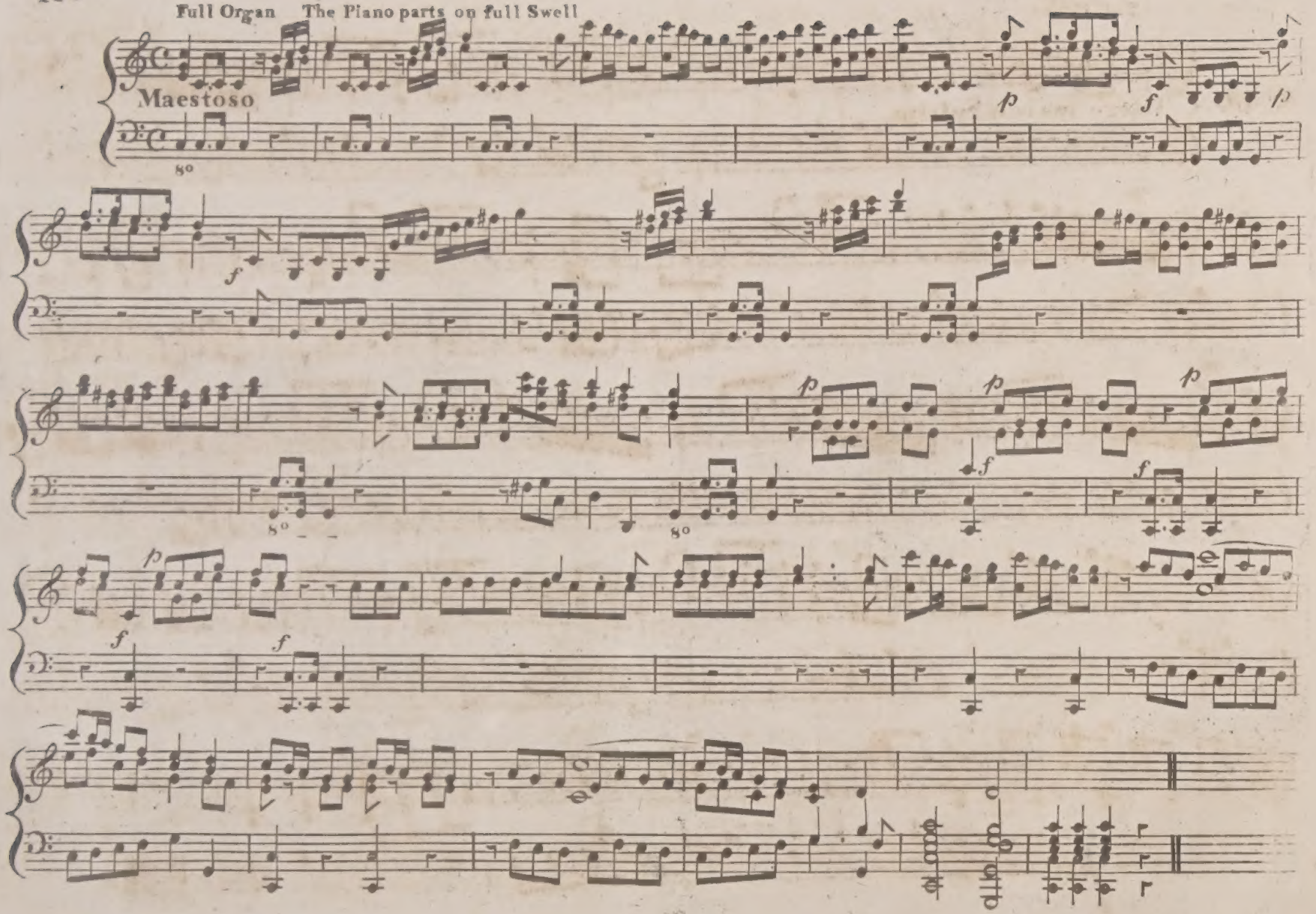
Swell

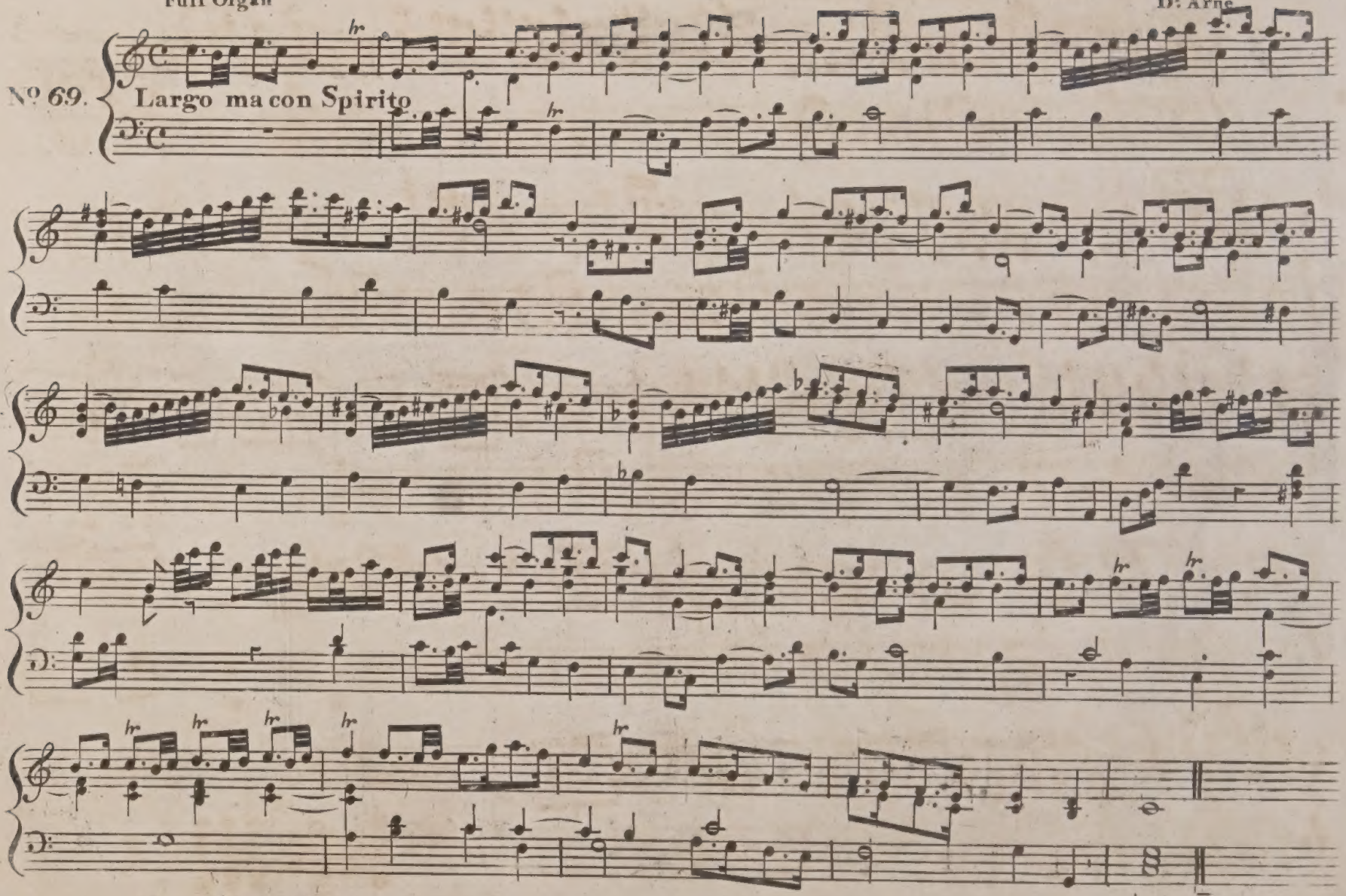
Handel

No 68 **Larghetto** e mez Pia:



Full Organ The Piano parts on full Swell



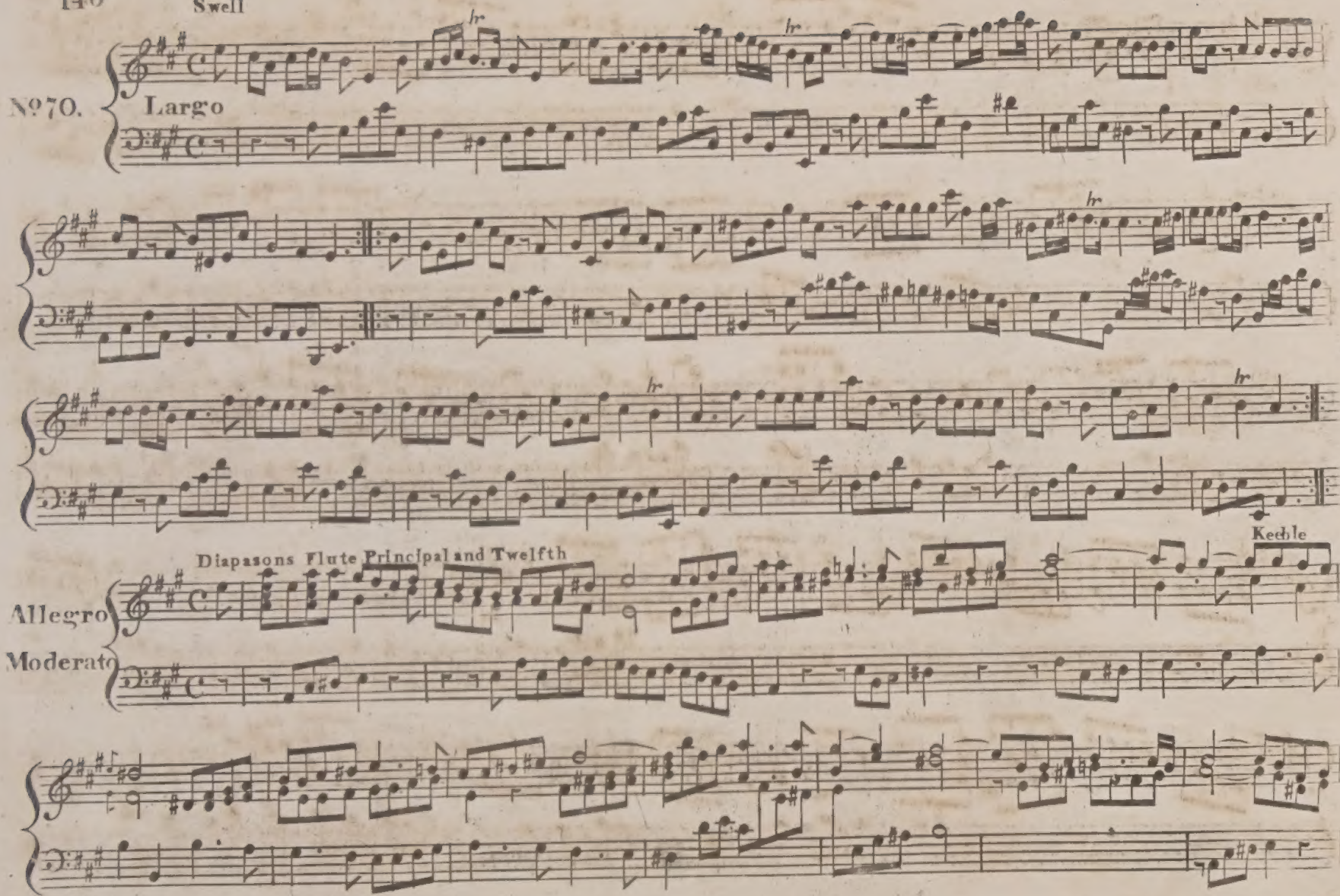

Full Organ
Dr. Arne
No. 69.
Largo ma con Spirito

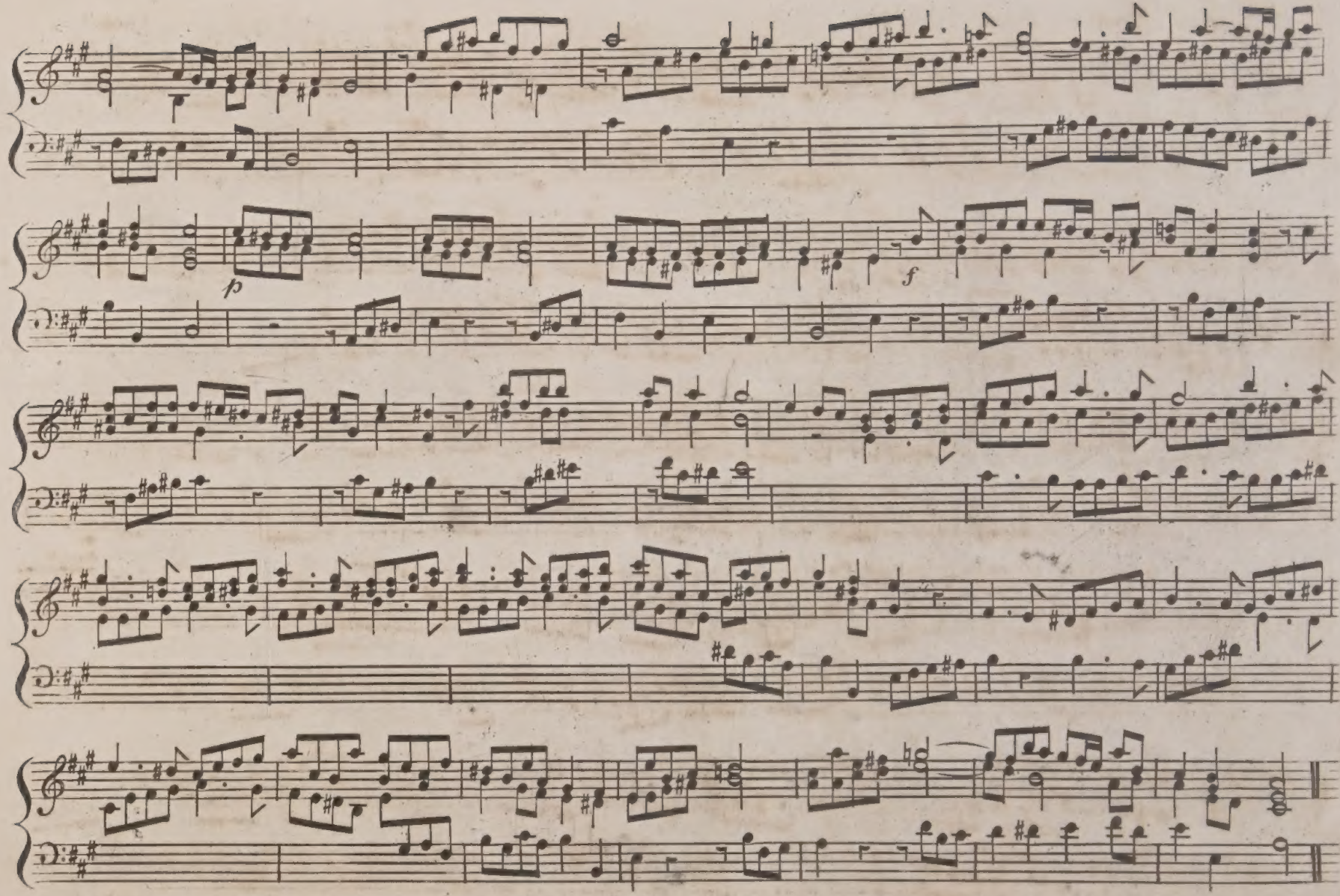
Swell

Corelli

No 70.

Largo

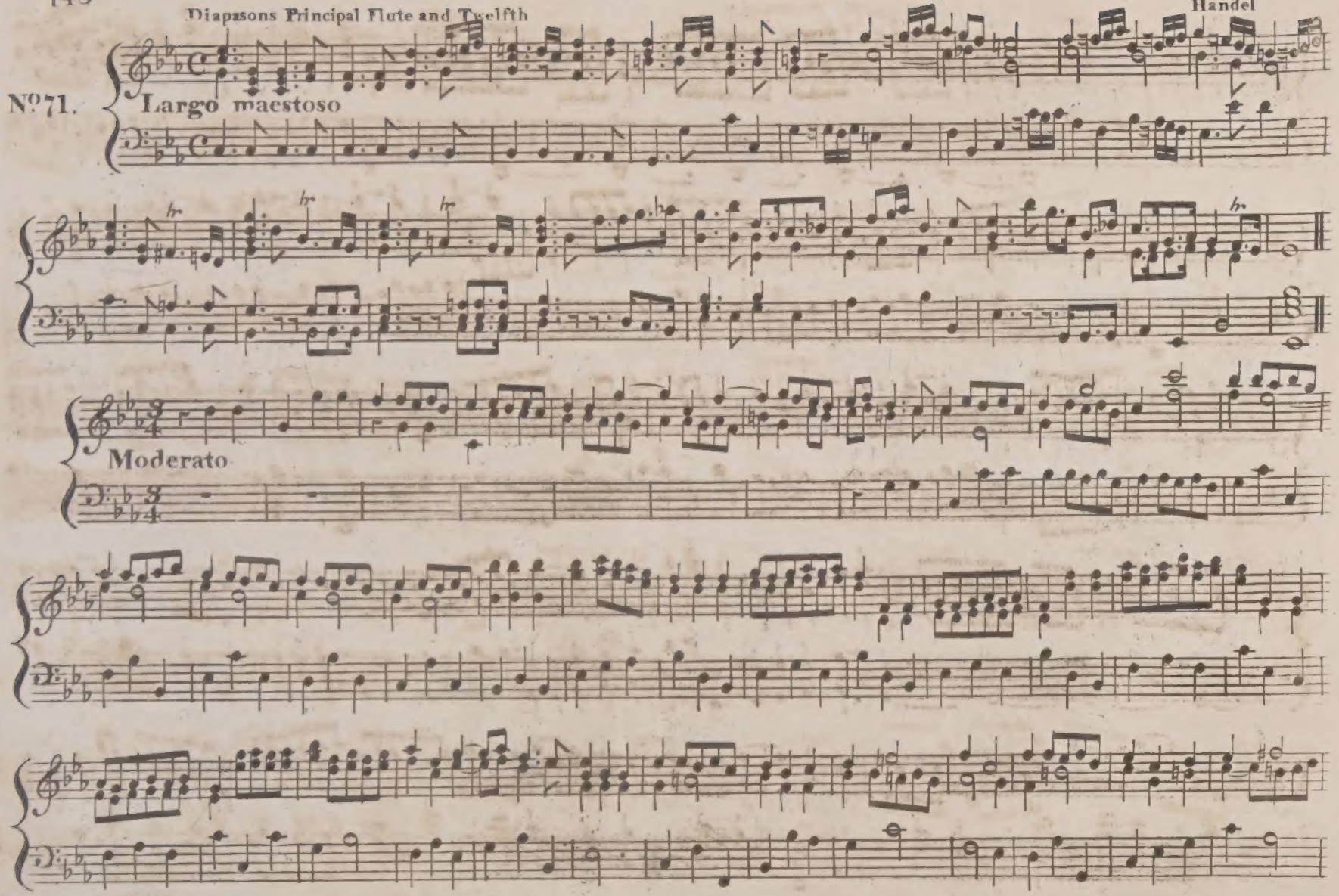


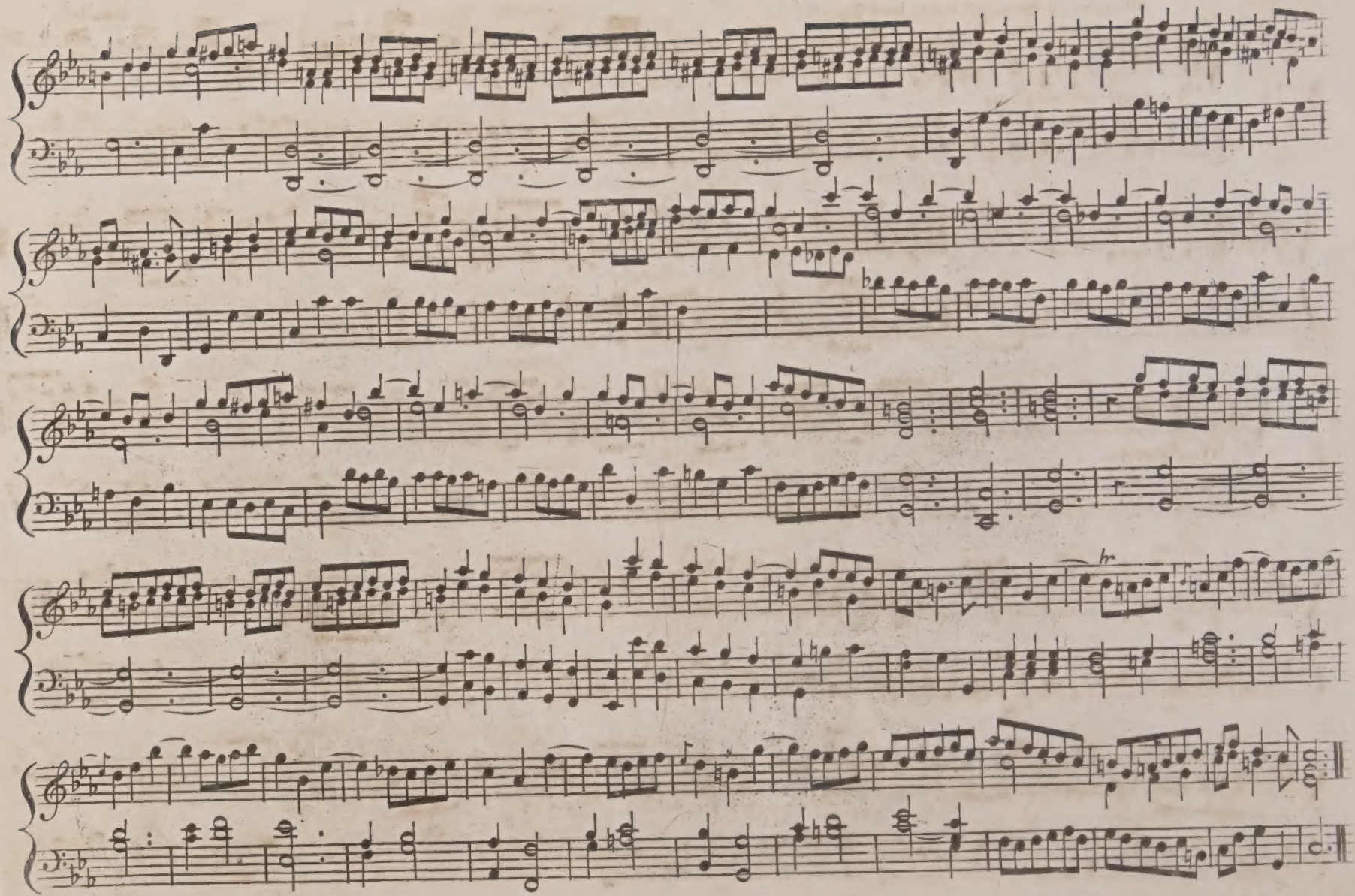

p
f

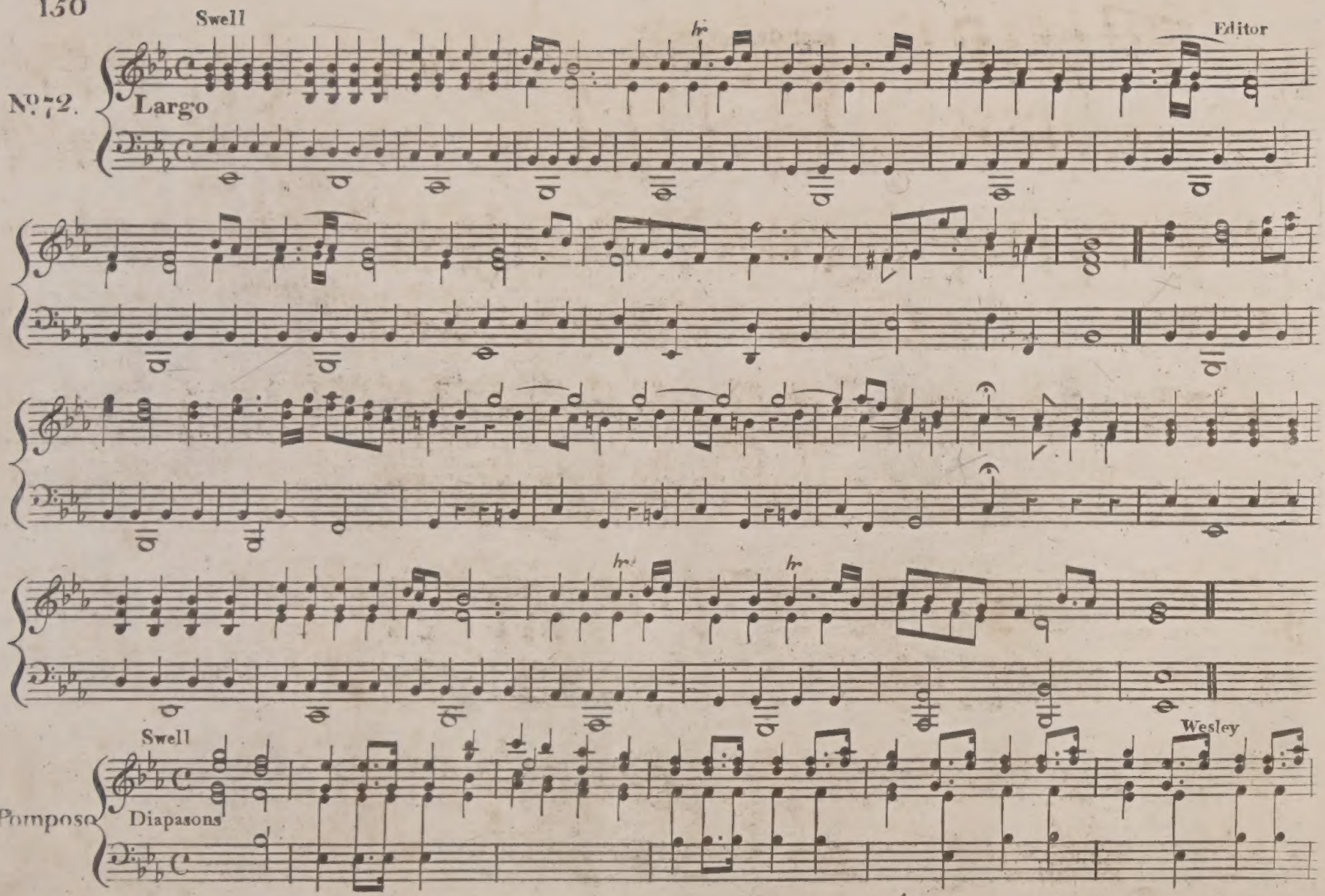
Diapasons Principal Flute and Twelfth

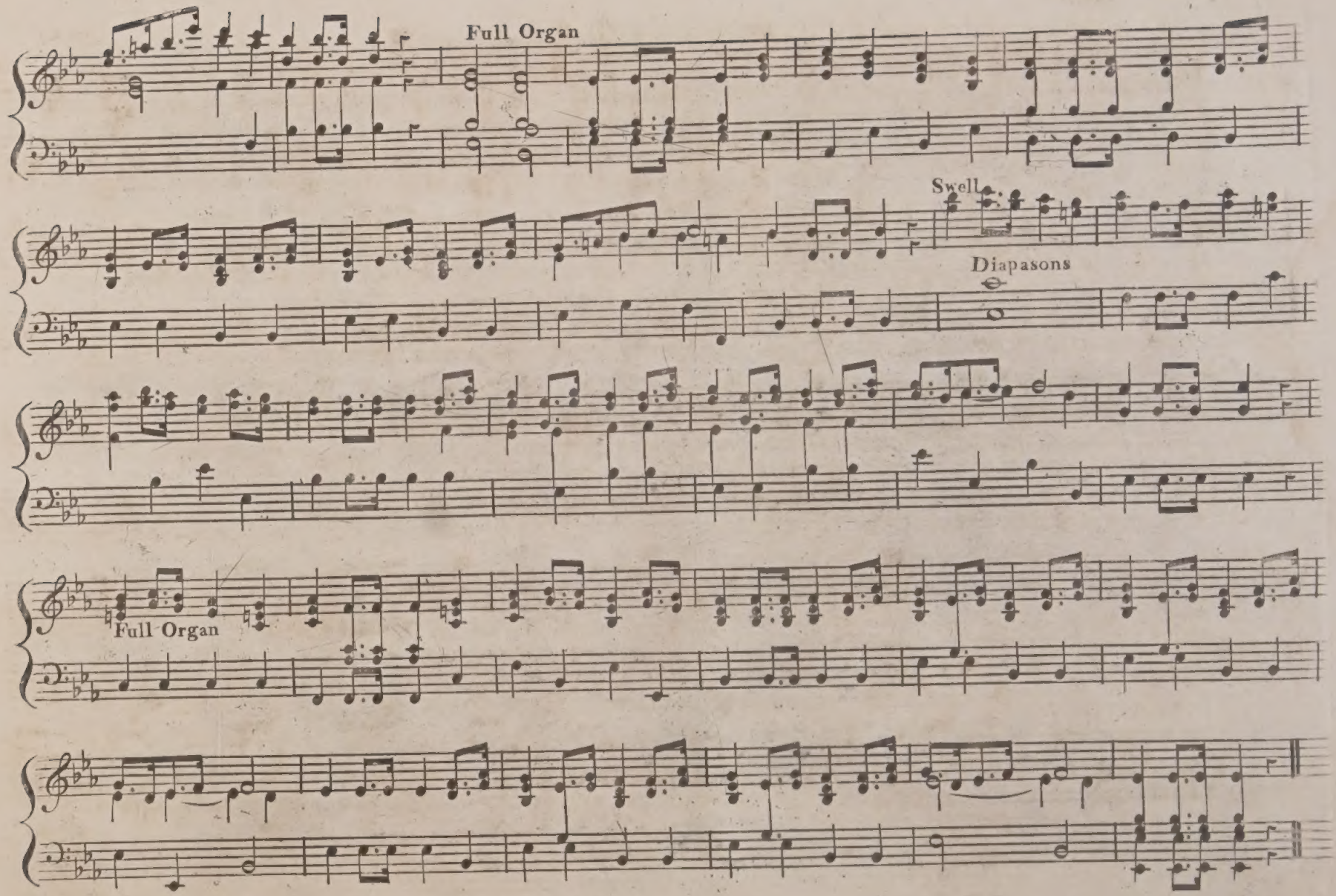
Handel

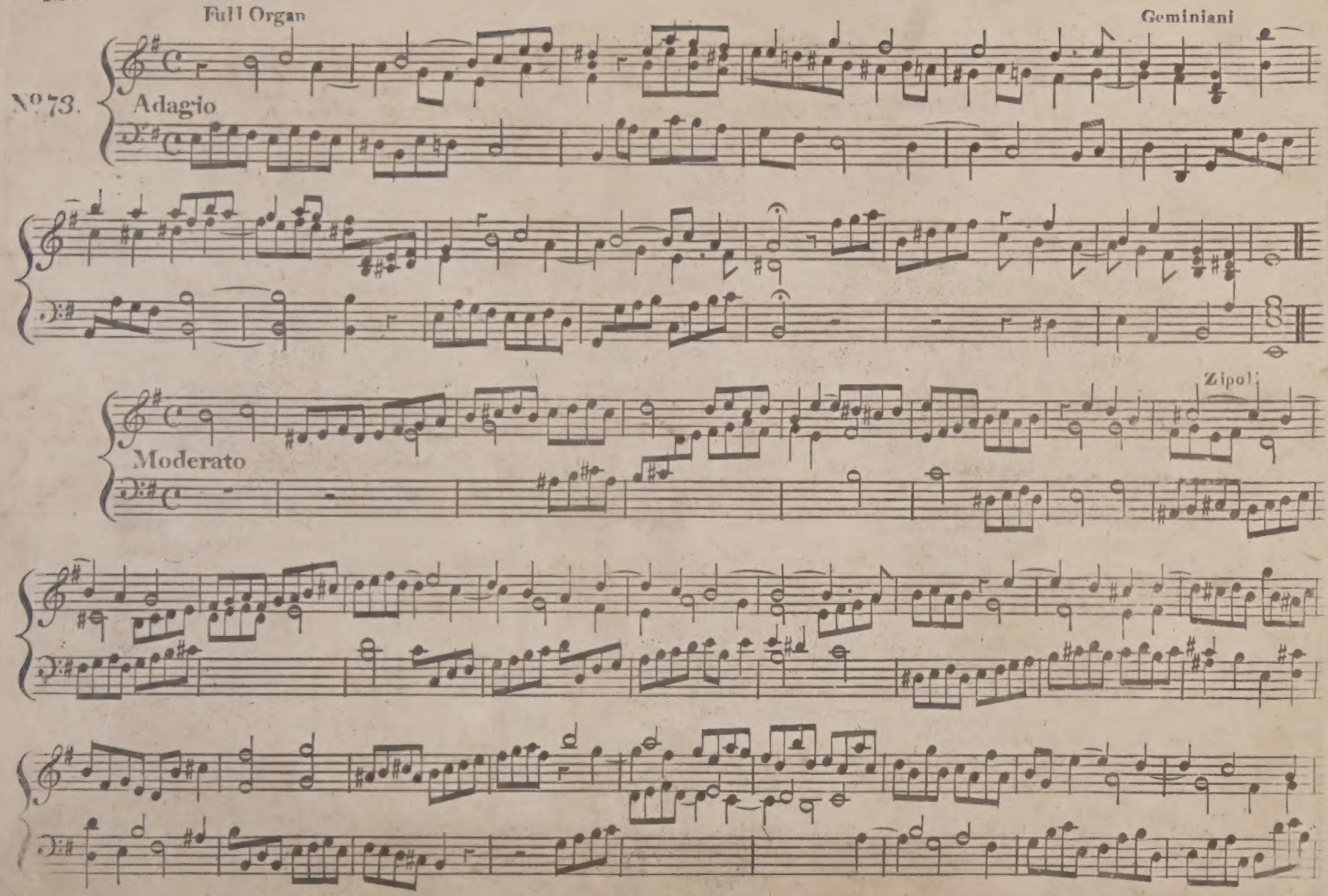
No 71.






Swell
Editor
No. 72.
Largo
hr
hr
hr
Swell
Wesley
Pomposo
Diapasons


Full Organ
Swell
Diapasons
Full Organ


Full Organ
Geminiani
No 73.
Adagio
Moderato
Zipoli

D428